

MUSIC ISSUE

DDW DW RPG

DIARY OF THE DOCTOR WHO **ROLE-PLAYING GAMES**

The fanzine devoted to Doctor Who Gaming

ISSUE # 7



"HUNT OF TERROR" ADVENTURE MODULE - "THE SIX SHOOTER" ADVENTURE MODULE
"CULT OF THE RED SIGN" ADVENTURE MODULE
USING MUSIC IN DOCTOR WHO ADVENTURE MODULES - PRODUCT REVIEWS
THE DOCTOR WHO: UP-CLOSE EXHIBITION - MOST AWKWARD GAMING MOMENTS
and MORE...

EDITOR'S NOTES

Welcome to the Music issue! This month our *Doctor Who* role-playing fanzine has worked to try to give you a rather special interactive issue. The sort of thing we are sure Delia Derbyshire would have been excited to see back in 1963. Included in this issue, besides an article on using music to enhance RPGs and a listing of some great albums that one can use, is an adventure module that has music embedded directly in this PDF! Yes, thanks to the modern technology of the computer we are able to include the music for the adventure right in this file. So, if you are reading this PDF on-line or downloaded, you should also have our free music!

We also think that we have a number of great items for you included this month. Announcements on the newest version of the *Doctor Who* DWAITs RPG, as well as news that a new on-line MMORPG is in the works for the Doctor! This issue we try to give you three adventure modules, as well as our usual features.

We also have four of our contributors give their story of their most awkward gaming moment. If you have a story that you think is worth telling us about, please send it on. Whether it's a contribution like that, or if you want to share a module with us, or other gaming related content, we welcome your contributions.

As for the overall direction of our fanzine, well, many different people approach the world of *Doctor Who*, and RPG games, differently. Here at DDWRPG, we aim to connect with all the various interpretations of these games. We hope that our 'zine has something for everybody, and on the same note we know that not everything here is for everyone as well. We simply want to give gamers the resources to have better games. Hopefully we can do that for you, our readers.

We also sign off this issue remembering actor Nicholas Courtney who we lost this month. He will forever be remembered as The Brigadier. March onward.

Best "Middle of the Night" wishes,

-Nick Seidler



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DELIA DERBYSHIRE AT THE BBC'S RADIOPHONIC WORKSHOP

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This issue of the fanzine is dedicated to the many composers and musicians that have created the music for Doctor Who, especially Ron Grainer who composed the show's theme, and Delia Derbyshire who realized it as television's first electronic opening music and made it forever an iconic part of the program. And AI for the 19 March 1995 reunion.

REVIEW: DOCTOR WHO MICRO UNIVERSE GAME



of



COLLECTABLE FIGURE GAME—CHARACTER OPTIONS (2007)

MSRP 3 Figure Pack £4.99 (\$7.50) ; 7 figure pack £9.99 (\$15)

32 COLLECTABLE FIGURES - 7 COLLECTABLE SHIPS



THREE FIGURE PACK
(ALSO COMES WITH SPINNER)



SEVEN FIGURE PACK
(ALSO COMES WITH SPINNER)

The *Doctor Who Micro Universe Game* is the sort of toy that comes out that most *Doctor Who* fans, who are also RPG gamers, see and quickly exclaim “I HAVE to get that!” That was our first reaction as well, when we found out that Character Options were doing a line of pre-painted *Doctor Who* miniatures that would be suitable for gaming, and came with their own game system. As a collectable figure game, the game would encourage players and collectors to try to get the full range of figures with some figs harder to come by than others. With the success of recent collectable figure games such as *Hero Clix* and *D&D Miniatures*, we were sure that this would be a great addition to our *Doctor Who* gaming experience. And it is... sort of. Lets take a closer look at the game and see if we can figure out if it was worth all the hype we had hoped that the game would be.

The Doctor Who Micro universe Game basically comes in three types of sets: a 3 figure pack, a 7 figure pack, and also special ships sets. Each of the figure packs comes packaged with the given number of figures, as well as the special spinner for the game, and the figures collector check sheet. Inside the bubble packaging, one can see one of the figures in a 3 figure set. The other two figures and the spinner are hidden inside the packaging, and themselves are covered in small black plastic bags so that no one can look through the package and know what figures might be inside. The 7 figure set reveals three of the figures and hides the other 4 figures and the spinner.

The ship packs (of which there are a total of 6 different main sets) each comes with a special space ship, an exclusive figure, a display base for the ship, the figure collector’s checklist, and basic assembly instruction for that set. There is also a three ship set that contains an extra ship that is not available separately (the Ood Transporter ship, which is the Sanctuary ship repainted and given a new Ood home world base and apparently comes with a standard, rather than exclusive, Ood figure). The ship sets, while coming with an exclusive figure for the Micro Universe game, are not to scale with the figures and have no relation to or effect on the game whatsoever. This is a double opportunity lost, as if the figures would fit in the ships to scale, it would add an extra element of use to the ships. And obviously, if they affected game play, then having the ships would be more desirable.

As for the figures themselves, they are rubberized plastic and pre-painted but not particularly detailed. This would be standard to this sort of figure, on par



TARDIS CONSOLE “SPINNER” DIE



BOTTOM OF FIGURE WITH STATS

with figs from other games that are similar. Figures are also of different rarities, with 6 figures considered rare, 8 figures considered uncommon, 12 figures considered common, and a total of 6 figures that are considered exclusives and packaged with the ship sets. The figures themselves are in 35mm scale. This was a bit of a disappointment as 25mm is the standard scale for most RPG figures, and these are a bit bigger making them a lit-



THE 26 STANDARD FIGURES OF THE MICRO UNIVERSE GAME

tle awkward when towering over other figures as they are 30% larger. It was a decision that was made by someone at Character Options that did not see the even greater potential market for these toys and this game. Likewise, the base of the figures is 10-sided, whereas if they were 6-sided (and 25mm scale) they could have been used on standard gaming hex battle mats with ease. These figures can still be used for RPG gaming, but not as easily as we would have liked. Instead we have figures that are simply meant for the game for which they were made.

And how is the game for which these figures are designed? Well, simply put: it sucks. The game is a variation on the Topps Trunks idea. You challenge an opponent's figure with your figure, and pick a statistic. There are four statistics to pick from ("Temporal" - based on exposure to the time vortex; "Logic" Rating; "Fear" Factor; and "Physical" Ability). Each player then spins their spinner and adds the resulting number to their stat, and whoever rolled higher wins. Yeah, that's it. You simply pick a stat, roll, and see who is higher. Perhaps the most disappointing game we have ever reviewed. Even the five year olds who this sort of game play may be aimed at will be able to memorize all of the stats for the figures in about two minutes ensuring that they have the best odds of winning each battle. With such a robust universe for gaming, one could have challenged those buying the game and created a more complex game that would have been infinitely more interesting. If the *Star Wars* collectable miniatures game can be complex, surely the *Doctor Who* game should at least have been on par with that. The *Doctor Who* game itself gives two versions of play: playing for keeps (where the loser hands over their defeated character) or playing for fun. Only an idiot would play this game for keeps as there hardly any strategy involved in this system. Plus with figures of different rarities why would you do so anyway?

Well, here's another issue with the game. You would think that more rare figures would have better stats and therefore be more powerful and thus desirable. Think again. The standard Dalek, a common figure, is the second most powerful figure in the game (only behind the rare Dalek Sec figure). The Mr. Saxon/The Master figure is as powerful as the standard Dalek and is only an uncommon fig. Professor Yana/The Master is only the 13th most powerful fig, though it is a rare and basically just another regeneration of the Master (with different stats for some reason—including in the "Temporal" area).

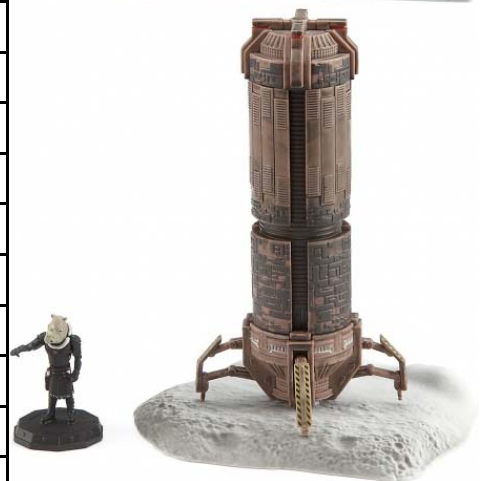
Speaking of the stats for each figure, these could not have been more poorly assigned by the game designer. Each of the Doctor figures has different stats, even though the only difference is what the character is wearing! Martha Jones has a score of "4" in the Temporal stat, but Sarah Jane Smith, having travelled with the Doctor for much longer, only has a Temporal score of "2", while the Werewolf from the story "Tooth and Claw" has a score of "3" even though the creature never once traveled through time. And judging by the fear stat Mickey

FIGURE	RARITY	TEMPORAL	LOGIC	FEAR	PHYSICAL
ASSAULT DALEK	Uncommon	1	6	5	4
AUTON	Common	1	2	4	6
CAPTAIN JACK HARKNESS	Ship Exclusive	5*	5*	3*	4*
CLOCKWORK MAN 1 (Blue)	Common	3	6	4	4
CLOCKWORK MAN 2 (Black)	Uncommon	3	6	4	4
CYBER CONTROLLER	Uncommon	1	6	5	4
CYBERMAN	Common	1	5	5	5
DALEK	Common	3	6	5	5
DALEK SEC	Rare	3	6	6	5
DALEK SEC HYBRID	Rare	2	4	4	3
EMPTY CHILD	Common	1	3	5	3
HOIX	Uncommon	1	4	5	4
JUDOON CAPTAIN	Ship Exclusive	1	4	4	4
JUDOON TROOPER	Common	1	3	4	5
K-9	Uncommon	2	6	1	3
KRILLITANE	Common	2	3	4	4
MADAME DE POMPADOUR	Ship Exclusive	2*	5*	1*	2*
MARTHA JONES	Rare	4	4	2	3
MICKY SMITH	Uncommon	2	4	3	5
MR SAXON / THE MASTER	Uncommon	6	6	3	4
OOD	Common	1	2	4	5
PIG SLAVE	Common	1	1	3	4
PROFESSOR YANA / THE MASTER	Rare	4	5	2	4
SARAH JANE SMITH	Rare	2	4	1	2
SLITHEEN	Common	1	4	3	5
SPACE PIG	Ship Exclusive	1	1	3	2
SYCORAX LEADER	Common	1	4	4	5
THE DOCTOR	Ship Exclusive	6	5	2	4
THE DOCTOR IN LONG COAT	Rare	6	6	2	4
THE DOCTOR IN SPACE SUIT	Ship Exclusive	6	5	1	4
THE MOXX OF BALHOON	Common	2	5	2	2
WEREWOLF	Uncommon	3	3	6	6

* UNVERIFIED (Stats from Online)

MICRO UNIVERSE SHIP SETS

CAPTAIN JACK'S CHULA SHIP (with Captain Jack Harkness figure)
JUDOON PATROL SHIP (with Judoon Captain figure)
OOD TRANSPORTER SHIP (with Ood figure)[only Available in 3 ship pack]
SANCTUARY BASE ROCKET (with The Doctor in Space Suit figure)
SLITHEEN CRUISER (with Space Pig figure)
S.S. MADAME DE POMPADOUR (with Madame De Pompadour figure)
THE TARDIS (with The Doctor figure)



THREE OF THE SHIPS (AND THEIR FIGURES) FROM THE MICRO UNIVERSE SHIP COLLECTION



THREE SHIP SET WITH OOD TRANSPORTER SHIP (in middle)



THREE OTHER SHIPS IN THE
MICRO UNIVERSE SHIP COLLECTION



A TARDIS CARRYING CASE FOR FIGURES
HAS ALSO BEEN RELEASED

Smith is scarier than the Professor Yana version of the Master! We could spend pages on the inconsistencies on the stats of the various figures. Just know that figure stats and the game are abysmal.

Having ordered a case (a total of 24 3-figure blister packs), we were able to get a complete set of the standard figures. To our surprise we got more rare figures than we did commons (though this may have been a fluke and simply good luck). But once we looked at the sets we were surprised at what we had. There is only one Moxx of Balhood, so why would it be a common figure? Suddenly we had 4 figures of a unique character. Sure it's great to have a Cyber Controller, but we ended up with six of them ready to command a single standard cyberman. While it was nice to have a cyber army in this regard, the so called common Dalek proved elusive and we only got a single one. This begs the question of why "Army Sets" were not sold. We, and many other gamers, would quickly have bought a set of figures if we knew we were getting a mini-army of say 5 Daleks, and then perhaps another 2 or 3 mystery figures. I would have bought multiple sets of Daleks, Cybermen, Autons, Sontarans and maybe even Slitheen to game with. Instead I now have multiple Sarah Jane Smith figures. And speaking of unique figures, who decided to make the standard Doctor figure an exclusive in a ship set?

So, you might be asking, what are the pluses to this game? Well, the spinners are AWESOME. Modeled on the 6-sided TARDIS console, they are perhaps the most unique 6-sided dice ever made, and fit the game and *Doctor Who* brand so well. The spinners themselves are not exactly as they are shown on packages (different colors and without a base). Originally designed with the numbers on opposite sides equaling 7 like standard dice, the spinners are simply numbered one to six around the console. Still, they are the coolest thing about the game by far, and can be used in other games including all three versions of the *Doctor Who* RPGs as a replacement for the 6-sided dice usually used.

While not perfect, the figures themselves are nice and fun to have. The fact that one has to buy a large amount of sets, or trade, to get a full set is somewhat disheartening, but once one has them, they are quite interesting and can be used as role-playing miniatures in games. The scale of these figures is much more manageable than using Character Options' action figures (though the action figures are detailed much better).

Others online have discovered the shortcomings of the game, and a brief search unearthed players who were suggesting their own rules variations on the game—often combining figures to get better stats and make the game more interesting and robust. These rules variations have proven more interesting than the original game by far. Still, the game would have been much better if it were a standard miniatures game with rules rather than a figure-to-figure roll off style game.

It is impossible to recommend the *Doctor Who Micro Universe Game* to any serious gamer for the game itself. There's nothing but an over simplistic game of luck combined with inaccurate statistics for the character figures. But the figures themselves are worth a look, and the die spinners for the game are priceless. We would happily buy up lots of figures for the game for use in RPGs if they were not so hard to come by (being both pricy and collectable). Character Options missed the mark on what could have been the best *Doctor Who* toys and game ever made.

2 out of 5 TARDISes.



THE NEW VERSION OF DWAITS

Cubicle 7 has put online a new preview image of the 11th Doctor Version of the *Doctor Who: Adventures in Time and Space: The Roleplaying Game*. Their website has announced the rebranded RPG for release in April of 2011, along with a new 11th Doctor version of *The Gamemaster Screen*. The game is announced as having new photos related to Matt Smith's era so far as the Doctor, as well as new character sheets for the 11th Doctor and his companions. It is also announced that there is a new adventure seed booklet in the set that is to be released with new adventures (two called "Knight of the Comet" and "Ashes of the Daleks").

The release of a new Game Master screen is interesting as this may signal the fact that page numbering has changed for this version of the game (the previous 10th Doctor version of the GM's screen gave page number references that were of use to the GM to find information in that edition of the books).

With these releases in April, Cubicle 7 has announced that May should be the release date for the *Defenders of the Earth* Supplement and June as the tentative date for *The Time Traveller's Companion*. 



OUR CUBICLE 7 WISH LIST

Cubicle 7 is always working on creating new *Doctor Who* products and all sorts of ideas of what to put out. Here is our wish list of products that we hope they will consider working on in the near future.

A MONSTER MANUAL—A comprehensive listing of all of the *Doctor Who* monsters and villains. Yes, we know most of the new series ones are in *Aliens and Creatures*, but a tome covering stats for all of the baddies over the years is a GM's dream!

THE TARDIS AND TIME MANUAL—A supplement of rules and information about the Doctor's favorite time machine (and the Master's, Rani's, and so on), perhaps with a great section on time travel, time paradoxes, and time anomalies (chronic hysteresis, time loops, etc.). It's a time travel show and there are few resources that deal with time in RPGs. Perfect in the Moffet era. The one we really want!

THE PLANETARY GAZETTEER—A supplement listing the various places seen in *Doctor Who*, describing the location/planet's culture, environment, and significant information. Land on Planet Aridius, or Eden, or New Earth. Perhaps sections on E-space and alternate dimensions like Pete's World.

THE CHARACTER FOLIO—How about a supplement dedicated to the various notable characters in the series. Official stats for all of the different personas of the Doctor as well as companions and assistants so that we can finally lay to rest all the fan made stat arguments. Get gear cards specific to the different Doctors and companions.

TORCHWOOD—A supplement specifically for the adult spin off series. Perhaps complicated to get the rights for but it would be a great bonanza for Cubicle 7 to bring more adults to the system. Even if it were a separate game with the same rules system. The same idea perhaps for a *Sarah Jane Adventures* RPG release... 



DOCTOR WHO MMORPG "WORLDS IN TIME" ANNOUNCED

On 24 February 2011, BBC Worldwide announced a new project in cooperation with game developer Three Rings in the days before the San Francisco Game Developers Conference (GDC). The announcement was that the two are pairing up to present the first multiplayer online game made for the *Doctor Who* brand.

The new game is to be called "*DOCTOR WHO: WORLDS IN TIME*" and perhaps the best part of the announcement is that the game is to be a free-to-play game. This is particularly welcoming. The game may be a great way for tabletop role-players to get a gaming fix when they cannot get together with their friends for a game in person.

The press release quotes Robert Nashak, Executive Vice President of Digital Entertainment at BBC Worldwide as saying, "*Doctor Who: Worlds in Time* will be a free-to-play multiplayer online game that invites players to save the universe by using their wits to solve time-bending puzzles and pulse-pounding challenges. Three Rings is the ideal team for this groundbreaking creative partnership. Not only are they visionaries in the online gaming space, they are lifelong *Doctor Who* fans with a passion for delivering the level of quality that our players will expect and deserve."

From the other side of the development partnership comes this quote in the press release from Daniel James, Chief Executive Officer of Three Rings who says, "Three Rings is delighted and honored to have the opportunity to create an online game based on *Doctor Who*. Our goal with '*Words in Time*' is to capture the imaginative spirit and depth of the series, whilst being fun and easy to play for all ages."

The press release gives this further information about the game and its release: "*Doctor Who: Worlds in Time* is developed to be both highly engaging and fun, allowing players to socialize and foster genuine cooperation, building a global community where fans worldwide will now be able to experience firsthand the exciting action and adventure synonymous with *Doctor Who*. Development is well underway and is expected to launch later this year."

We are very interested to see what *Doctor Who: Worlds in Time* will be like. Some of our staff are quite enamored with the *Star Trek* MMORPG that is currently out. If this *Doctor Who* offering can live up to the quality of the *Trek* game's engaging plots, interesting stories and creative missions, we are sure that the game will find players among our staff and readers. With no exact date for the release of the game we are not sure when we might see it. We hope that it does not get rushed to market too fast and the quality suffers. (*World in*) Time will tell.



THE DOCTOR PROTESTS

On 26 February 2011, the following sign was photographed in Madison, Wisconsin (USA) at a political protest at the state of Wisconsin's capitol and passed on to us by contributor Jill Lininger. Public employees such as teachers, librarians, firemen, policemen, and supporters protested the governor's proposed 'Budget Reduction Act', which would eliminate their right to collectively bargain. The anti-union and anti-freedom to associate measure would prevent them from being able to organize in regards to negotiations with the state government. In turn, medical doctors who supported the protesters in their two full weeks (so far) of protest and political action at the capitol handed out "sick note" excuses to the protesters allowing them to legitimately call in sick to work to attend the protests. In this case, the sign makes the humorous point that the Doctor would champion their position and that he 'signed' the protester's sick note. It is interesting to realize that the Doctor's television exploits and position in supporting the downtrodden can translate directly to actual anti-government protests. The UK's public hero has become relevant in actual political protests. Other *Doctor Who* related signs were also seen, as well as *Star Trek* signs such as one that said "Beam Scotty up" (referring to unpopular governor Scott Walker). At the time of publishing, the protests continued into their third week.



THINGS YOU NEVER WANT TO HEAR AT A GAMING TABLE

Here's a humorous look at some of the things most of us would rather not ever hear when we settle in to game...

"I just came up with a module that I am sure will be a total party kill..."

"I know I didn't tell anyone, but I decided to bring my girlfriend/boyfriend to the game."

"So, what's going on again? As the GM, you were talking so much I missed it!"

"Let me show you exactly how the stripper rubs up against you..."

"Quick move your character sheets, I think I am going to throw up!"

"Have you ever tried a coffee enema. They're great!"

"We just ran out of soda, cheetos, and toilet paper."

"My water just broke..."

"I'll take you to the hospital as soon as this combat round is over."

"I know I didn't tell anyone, but I decided to bring my kids to the game."

"I don't think its appropriate for this game to include violence."



(Sort of odd that these could all possibly be heard in order... That said, we have heard a few of these for real at our gaming table—that's sort of scary!)

MODULE: "HUNT OF TERROR"

"Hunt of Terror" is a Doctor Who adventure module set on the planet Earth in 40,003,143BCE. This adventure deals with the TARDIS crew landing on prehistoric Eocene Era Earth and being hunted by the Silurians who mistake them for apes. This adventure module can be run with either a group featuring the Doctor and the second Romana, or another group of time travelling players.

The TARDIS lands on prehistoric Earth. As the Doctor and Romana, or whomever the crew members may be using in the adventure, check the scanner and the TARDIS console, they will discover that they have landed in a fairly warm climate, lush with green vegetation and the weather is a pleasantly warm 80 degrees Fahrenheit (27 Celsius). Landing during the Eocene Era is an opportunity to see the planet Earth in its early development and most TARDIS travelers will not miss the chance to explore and look around.

On exiting the TARDIS the crew find themselves in a temperate lush area surrounded in green plants of many different shades. There are small pre-historic animals that move through the brush, especially insects and other creatures that most modern humans would be unable to identify. Time Lords like the Doctor and Romana may be able to identify the era of Earth's history if they make a successful roll. The Game Master should give the players a chance to investigate their surroundings.

After a period of exploring, the players should find themselves encountering a small encampment of humanoids. Hairy and angular jawed Neanderthal humans seem to be making a camp. There are females that are picking through bushes collecting berries from bushes. Some of the females carry small babies close to them, and smaller children (aged 4 and older) are helping pick the berries with the females. If the players make intuition rolls, they will also realize that there is a group of males that are not too far from the encampment, but who are on top of a rock cliff face nearby looking further on as if to be trying to spot something (they are hunters trying to spot game and also watch for predatory animals). If the crew members approach the humans, both the male group and the female group will sound an alarm by screaming, and the rest of the group will run together to protect themselves as a large pack. The male group will be more aggressive if encountered and fight back at first. The female

group will be more timid, but the women will take up sticks to be used as clubs to protect the children. If the females give an alarm, the GM can make a roll to see if the male Neanderthals hear the warning cry and come to the assistance of the group.

The Doctor and Romana, or whomever the players are playing, can engage the Neanderthals and win their trust by kindness (such as offering Jelly Babies and the like). Likewise, giving medical assistance to hurt tribe members will be seen as a friendly act. Though the Neanderthals communicate with a series of grunts and noises, the TARDIS translator will identify this as simplistic language and ensure that the groups can communicate.

After engaging with these early humans for a while, the Neanderthal camp will suddenly be on high alert. Some of the Neanderthals can be seen sniffing at the air, and soon after another warning cry is sounded. The players find themselves in a fury, as Neanderthals start to run in many directions. Moments later, the players will see the dan-



ROMANA AND THE DOCTOR LAND ON PREHISTORIC EARTH



THE TARDIS CREW ARE UNEXPECTEDLY HUNTED BY A TYRANNOSAURUS REX

ger that has been spotted. A Tyrannosaurus Rex has come to the camp, and is hunting! Astute players with knowledge in history, biology or anthropology will be able to make rolls and realize that a dinosaur should not be alive in the Eocene era. Players should expect to see other extinct later prehistoric species such as Mammoths or Saber Tooth Tigers, but not any living dinosaurs. The dinosaur will smell the players (who presumably are showered, smell cleaner and less earthy) and specifically hunt them down. Players can try to avoid the dinosaur using dexterity rolls, and can also try to trick it by luring it near the rock cliff face, where some of the Neanderthals will drop rocks onto it or throw spears. Astute players who have skills in tactics have a reduced chance (-2 levels) of realizing that the Tyrannosaurs seems to be herding the Neanderthals rather than outright attacking or eating them. This level of control is usually reserved only for domesticated animals!

The players can make awareness or intuition rolls to notice that there is an electronic signal that can be heard in the air. As the signal is heard the Tyrannosaurus Rex will turn and move away, giving the group a momentary pause. But soon after, reptilian humanoids attack from in the trees. The Doctor will be able to identify these humanoids as homo reptilia, or Silurians as they are most often called by humans. Other players who have never met the Silurians, such as Romana, will only be able to make mentality or knowledge rolls to realize that these reptile creatures seem to be advanced and technologically adept, carrying weapons that they use to stun some of the Neanderthals. Other Silurians use nets to capture the “ape people” as they call them.

The group of Silurians seem to be led by a tall homo reptilian who has three eyes. Others however, wear masks, and some who have no masks seem to only have two eyes. The three-eyed Silurian will order “Capture the apes for study”. If the players are noticed or try to welcome the Silurians, he will order, “Take those with the complex clothing, we must see how they have advanced!” The crew will be stunned and will awake during a meeting with the Silurians science team.

If the players remain hidden and are not captured, they can stealthily follow the Silurians to a nearby cave system. They will see the Silurians use an electronic device to control the Tyrannosaurus and lead it to the caves, allowing it to feed on a mammoth for food before being called inside. After the dinosaur has eaten and been called inside, the Silurians will carry their captured humans into the cave and then activate a large door that will close and the cave entrance will not be able to be seen. Players can lock pick their way into the hidden doors that activate through pneumatic power. If making their own way into the Silurian’s caves, the players will find the cave system

SILURIAN STATS

If using the *FASA Doctor Who* RPG, the Silurian's stats can be found on page 23 of the *Game Operations Manual* and cultural info is found on page 26 of *A Sourcebook for Field Agents*.

If using the *Time Lord* RPG, the Silurian's stats and info can be found on pages 167, 168, and 170.

If using the *Doctor Who: Adventures in Time and Space* RPG the Silurians are expected to have their stats presented in the new 11th Doctor version of the new core rules box set that is being released in April.

The Silurians presented in this adventure are meant to be the group that are slowly evolving into the sub-species that are encountered in "The Hungry Earth/Cold Blood".



SAURIK, THE SILURIAN WHO LEADS THE HUNTING PARTY

almost empty. Players with skills in mining, geography, or geology will realize that the cave system is for the most part natural. After some exploring the players will find two things. First that there are steel cages in the cave system in which the stunned developing-human Neanderthals are imprisoned (players who are captured will wake up here if they were captured, and will need to attempt an escape (the Silurians will not have searched them so they should have their equipment at this point)). The second thing of note is that there is a large capsule style elevator that is being used to move most of the Silurians to another tunnel system very deep in the Earth. The majority of the Silurians and the dinosaur will be put on in the deep tunnel capsule and sent below, leaving only the three-eyed Silurian, and a contingent of six other masked Silurian soldiers.

If the players are spotted (either in the tunnels or escaping) the masked Silurians will chase the group down. The three-eyed Silurian will call to the others that they must "Capture the apes without harming them! They need to be studied!" If confronted directly, the three-eyed Silurian may stun the characters using its third eye as a sort of heat ray that will stun them, but if the players successfully use negotiation or diplomacy skills, the Silurian will be surprised and only call for the characters to be restrained. The Silurian will be surprised that the players can speak in the lizard-like Silurian language and that they seem of high intelligence and reason. Players who remain positive and friendly will find that the lead Silurian will identify himself as Saurik, lead scientist of the Silurian hibernation and migration plan. He will explain to the players that he is responsible for the signal that will send the Silurians to their hibernation chambers if the surface is thought to be too dangerous for habitation. He explains that the Silurians took cover underground as there were stellar events that affected earth (possibly the moon coming into earth's orbit, or an asteroid (or Cyberman laden ship) that exploded in Earth's atmosphere killing off the dinosaurs.



INVESTIGATING THE SILURIAN'S TUNNELS

Saurik will question the characters about where they are from, and if they are evolved species from the planet (for the Doctor and Romana this is not the case, but other parties may have a mixed group that includes humans). Saurik will try to learn what he can and be sympathetic and interested in the evolving humans. The other six homo reptilian will find the evolving Neanderthals "Disgusting" and not approve of Saurik's interest in them. As Saurik and the players get along better, the other Silurians will become anxious and a bit angry



THE NEW FACTION OF SILURIANS WANT TO ELIMINATE THE EVOLVING APES

about their continued exchange.

Saurik will explain that their own race seems to be splintering. Those Silurian military guards who were sent deep into the core of the planet for hibernation slowly evolved and lost their third eye, relying on technology rather than biology to control their technological advances. The two factions of Silurians themselves are trying to come to terms with their differences, and are trying to decide how to return to the surface of the planet. However, the sides cannot come to an agreement. The three-eyed Silurians want to study the evolving apes more, whereas the two-eyed Silurians want to retake the surface of the planet and domesticate the apes and other creatures for their use as animal labor or food.

As the six guard Silurians hear this exchange, they will take the scientist's laboratory by force, entering it and holding Saurik and the players hostage. The military leader of the half-dozen, Gosvix, will announce that he does not trust the scientist to honestly evaluate the situation on the surface now that he is "engaging with these apes as if they were reptilia!" Gosvix will demand that that Saurik send the command signal down to the hibernating Silurians to awaken them to reclaim the surface.

At this point the players can try a number of solutions for their problem. They can try to outwit the Silurian military soldiers by threatening them that there are many more advanced humans like them just waiting for the upcoming war between humans and Silurians. The Doctor might exclaim, "Do you really think we are all just cavemen wearing dirty rags?" as part of the bluff. The second course of action may be for the adventuring party to engage the Silurians in combat, though this is a tact that the Doctor would try to avoid. Lastly the players may try to free the captive humans to join them in the fight against the Silurians. Regardless of the situation, if the players have won Saurik's confidence he will take their side. Saurik will explain that the evolving humans are intelligent and cannot be treated as animals or stock. The military Silurians will accuse him of "being influenced by apes" and begin arguing.

As the final conflict begins, Saurik will try to activate the Silurian hibernation beacon, hopefully sending the signal underground that the Silurians should not come to the surface. Depending on how the situation plays out the players may need to do this. The two-eyed Silurians will be enraged and find themselves in conflict with the players and the Neanderthals. The military Silurians will try to kill Saurik for being a traitor. To finish, the players need to free the Neanderthals, send the signal to return the deep cave Silurians back to hibernation, and then escape the remaining Silurians. The Silurians are unable to send a cancel signal, and the crew may be hunted by the remaining Silurians for stranding them in their current situation. It will be millennia before the Silurians unfreeze...





MODULE: "THE SIX SHOOTER"

"The Six Shooter" is a Doctor Who adventure module set on the planet Earth in 1878CE. This adventure deals with the TARDIS crew landing in the Old American West and discovering a robot that is on the loose. This adventure module can be run with either a group featuring the Doctor and Nyssa, or another group of time travelling players.

The TARDIS and its crew find itself landing in the American West in 1878CE in the small North Texas frontier town named Hellman's Gulch. The small town was a boom town that was created in 1850 as a settler's supply stop as people moved West towards California during the gold rush. Years later, it now stands as a small town with a fair population, and a stop on the railroad that brings people to the southwest. The day is a warm fall day in October, and the sun is out in a mostly clearly sky.

As the crew set to explore the small town, there are a few screams, and the TARDIS travelers can hear as people call to each other and as people rush back and forth on the side streets past the wooden buildings of the town. When the characters reach the town's main street, they find that there is a tall and skinny robot in the middle of the street, and which is armed with six automatic pistols (from an advanced era). The robot is being surrounded by a posse of 11 men who are all armed with era appropriate pistols, rifles or shotguns. Players will instantly realize the robot is out of place in this time, and can make perception rolls to overhear the posse's leader tell the machine that it needs to "Git out of Hellman's Gulch and never return. We don't want yer kind here, and the people are tired of yer taking things that don't belong to ya." The robot's small round sensory-holding head will twist around. Players with skills in robotics or cybernetics can roll to realize that the robot's sensors are evaluating the situation. The robot will not respond to any of the threats of the posse, and eventually the man who is talking will tire of the one-sided conversation and eventually fire his shotgun in the air to get the attention of the metal creature. Immediately after this, the robot moves into action and its six arms holding the automatic pistols each start to fire and gun down the whole group of men that surround it, with each arm pointing in another direction. The players can make rolls and see that some of the members of the posse successfully shot the robot, but that the mechanical creature is well armored and the bullets have had no affect.

There are screams from the side of the street. The robot itself will walk into the hardware store and take some items, and then start walking out of the town. Once the robot is to the edge of the town, other people will run from the buildings and try to help the gunned down men (the players may do this before the townspeople, and will not be a target of the robot unless they arm themselves). Of the 11 men in the posse, six are dead, and six are seriously wounded, and one (Deputy Hoskins) is well enough that he may be able to recover quickly. If anyone is asked about the robot, people will say that the creature has been coming into town and robbing stores (simply

walking in and taking the goods) for the past 5 days. On the second day, after the initial shock wore off, one townspeople confronted the robot and shot it with his gun having no affect. The third day, the robot returned and as it was confronted it shot the man that attacked it on the second day dead, as well as one other person who stepped up to try to help. The town's sheriff who witnessed the shootings on the third day, called together many of the townspeople to form a posse. On the fourth day, the Sheriff confronted the robot (but never drew his weapon) and warned it that if it broke the law again the people would have to stop it. The robot again stole good from the town, and today, the fifth day, the posse confronted the creature, only to have been at the deadly end of a massacre. Upon hearing the story, players making rolls in knowledge or intelligence will realize that the robot must be defeated in some non-violent way or it will attack whomever confronts it with weapons.



The players can work to help the townspeople and there are various ways that the robot can be stopped. Some methods include digging a large pit, camouflaging it, and having the robot walk over it and falling in, then filling the pit effectively trapping the robot (the robot's design, even with multiple limbs, is not good at vertical movement or climbing). Another approach is for the Doctor, or another character versed in electrical engineering or physics, to use supplies at the hardware store to create a magnetic beam device (wrapping wire around metal objects, and creating a generator that is powered by hand or animal). This beam device can be used to disable the robot's electrical systems, or be used to create a force field that would protect others as they talked to the creature.

The force field will also allow people to approach it and disable it manual up close while protected from the robot's deadly weaponry. Chemical means to accelerate rusting can also be found by characters with skills in chemistry, and using various chemicals and goods in the general store to affect the robot. Players may come up with other means as well, but with the TARDIS crew's help the robot can be stopped. The robot will return daily, until it is rendered ineffective. It will not shoot unless threatened or if someone tried to disable it up close.

Once the robot is effectively stopped, the characters can investigate it more closely. The machine can be deactivated and a forensic examination of it will reveal it is made with alien technology. Also inside is a remote command unit, that can be traced back to the point of the robot's origin. Hopefully the players are curious and will try to find the origin of the robot and who might be behind its raids on the town.

Tracking the signal, the players will find themselves led to the outskirts of the town, near the rocky cliff face that oversees the town and its main railroad stop. Once arriving here, players can make rolls to discover advanced technology including a hologram generator and other electrical systems that are hidden, only 200 meters or so from the town itself! The players have discovered a hidden base belonging to an advanced culture.

The characters can use a sonic screwdriver, and ion bonder or other means to gain access to the hidden base (breaching the hologram). Inside the base, the crew will be confronted by a group of three non-human, six armed, tall, blue skinned creatures who will be armed with automatic pistols (advanced guns common in 2011CE). The creatures will at first be surprised and quickly have a conversation of what they should do now, even openly talking about how they may have to now kill the players because they have "seen everything". But once the players talk to the aliens they will discover that the aliens are shocked that they can speak their language. This will surprise the aliens who will have a conversation about the humans being more advanced than they had thought.

The aliens are team of anthropologists who have been observing the humans from their hidden blind for about six months to try to understand their culture. Two weeks earlier their communications beacon went down and they have been unable to contact their baseship (in orbit). Protocol demands that if no contact is made within two weeks, the mission is abandoned leaving the team behind. After one week, the alien science team made the decision to activate their robot, and take the materials needed to repair their communications equipment by force for fear of being left behind. Their robot had been programmed with the information about the culture and was prepared to defend itself, based on the observations the aliens had already made (having witnessed other gunfights in town). When the players arrive there is only one day left to call for rescue. The players will need to decide how to proceed. Are the aliens responsible for the gunfight or the humans they observed? The players own reasoning will lead them to their own conclusion for the module—help the aliens or not.





THE OUTSIDE OF THE EXHIBIT INSIDE THE RED DRAGON CENTRE

EVENT REPORT: DOCTOR WHO-UP CLOSE EXHIBITION

On 27 July 2010, Some of the staff of DDWRPG visited the *Doctor Who-Up Close Exhibition* at the Red Dragon Centre in Cardiff, Wales, UK. The visit was a great trip to see some of the costumes and props from the *Doctor Who* series. A number of our readers are involved in cosplay and LARPing and as such we want to present numerous pictures that we took of the exhibit which will help them with their gaming and costuming interests.

The exhibit itself cost £6.50 (and £5 for children) or roughly \$10 for an adult admission. Inside were various numerous *Doctor Who* displays as one walked through the exhibit space. New items from Matt Smith's inaugural season as the Doctor were brought into the exhibit the previous day before and set up in the morning of the day of our visit. This gave us a chance to see Amy Pond's costume as well as other items.

As one enters the exhibit, there is a giftshop and cashier where one buys one's tickets, which is given in the form of a wristband. The wristband allows for entry to the exhibition for the full day, so one can return if one wishes later in the day. Inside there is a maze of walls that takes one to different costumes that have been worn in the show from the lead characters to extras. There are various anamorphic displays in the exhibit, to include Cybermen that move, a room in which Daleks activate and shoot laser beams around a room, and a few other displays that moved when activated by a button. Through the exhibit there were props on display that were used in the modern series of *Doctor Who*. These were particularly interesting to look at as one could see details that are

(Continued on page 23)



THE OUTSIDE OF THE RED DRAGON CENTRE



INSIDE OF THE MALL IS WHERE THE EXHIBIT IS LOCATED



THE NINTH DOCTOR'S COSTUME



ROSE'S COSTUME FROM "ROSE" AND
THE DOCTOR'S BATHROBE FROM "THE CHRISTMAS INVASION"



MARTHA'S COSTUME



THE 10th DOCTOR'S COSTUME, SHOES, AND SONIC SCREWDRIVER



CAPTAIN JACK'S COAT



ROSE AND DONNA'S SERIES 4 COSTUMES



AMY'S COSTUME AND A PRIEST SOLDIER UNIFORM



THE WINSTON CHURCHILL COSTUME



A CYBERMAN



HATH AND SOLDIER UNIFORM FROM "THE DOCTOR'S DAUGHTER"



TULA'S SHOWGIRL COSTUME AND LAZLO'S PIG OVERALLS



TRITOVORE AND LADY DeSOUZA COSTUME



CYBERSHADE MASK



SONTARAN COSTUME



THE ANNE-DROID



TRIN-E ROBOT FROM "BAD WOLF"



CPT JACK'S SQUARENESS BLASTER AND RIVER'S SONIC SCREWDRIVER



HARRIET JONES' IDENTIFICATION CARD



K-9 FROM "SCHOOL REUNION"





DEMONSTRATION OF CREATION OF THE OOD FROM MODEL TO MASK

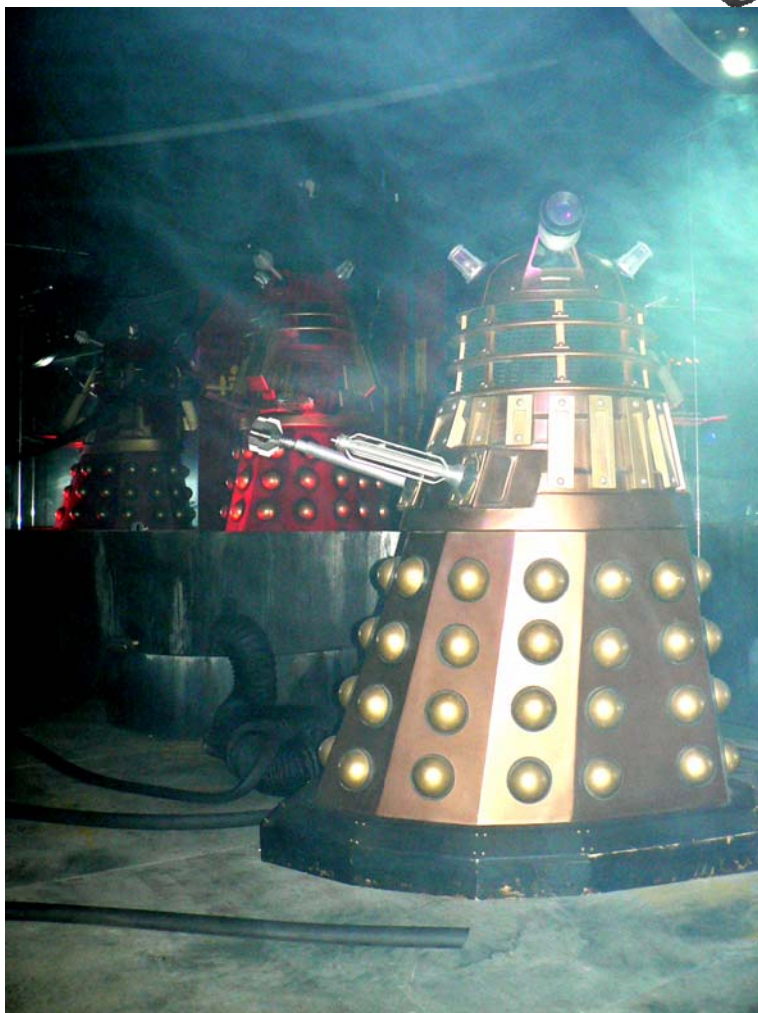
(Continued from page 16)

often missed on-screen. One example is Harriet Jones' ID card. Another thing that we were quick to realize was how petite many of the female actresses in the show must be as their costumes were all very tiny compared to those of the male actors and monster costumes. Other displays and exhibits detailed how many behind the scenes effects and masks were made and how props were manufactured for the series. There were many informative and educational elements to the exhibit. At the end, you ended up in the gift shop where we were quick to spend our money.

The *Doctor Who-Up Close Exhibit* was well worth the price of admission. To see the actual materials used in the show and learn about its production was a great treat, and an opportunity for gamers interested in costuming and LARPing to get an up-close look at the props.



KYLIE'S ASTRID PETH COSTUME



THE ANIMATRONIC DALEK EXHIBIT



GAME MASTERING TIPS: USING MUSIC IN DOCTOR WHO ADVENTURE MODULES

Just as with the *Doctor Who* television program, music can be used to enhance a role-playing game to create atmosphere and build tension. Many creative Game Masters will introduce music into an adventure to set the tone of a module or scene. We hope to provide a few suggestions and ideas that might help GMs in their use of music in adventure modules.

TIPS FOR USING MUSIC

- Be able to **control the volume**. The music being used should add atmosphere to a game, not overpower the players at the table or require them to yell over the music to play (unless that is part of the scene—such as at a noisy bar).
- **Choose the music selection wisely**. The music being used should compliment the scene that it is played in. Simply having music in the background is distracting. The music should convey the scene or the tension of what might be happening.
- **Repeat the music track** as needed during a particular scene. When the music ends often the tension or feeling that the music has created will also disappear if the music does. Activate repeat or restart the track.

Music has been a supplement for RPGs for many years, and in the mid-1980s some companies actually started to produce music designed specifically for mood enhancing backgrounds aimed at the role-playing game market. By the late 1980s, some of these musicians were attending GenCon and other gaming conventions selling their recordings to attendees. In 1994 and 1995, TSR released a number of modules and campaign settings that came with Compact Discs of music included for the second edition of *Advanced Dungeons & Dragons*. Game designers had finally acknowledged what creative Game Masters had known for years: just as with films, music at a game could help set moods, build tension, and create atmosphere for the highly aural medium of a role-playing game.

But the use of music requires some preparation, just as the creation and placement of music in a *Doctor Who* episode is important to the production team. The GM needs to make sure that the tone of the music fits the scene properly and that it does not detract from the play of a module. This takes some time to find the right piece of music, as well as making sure that a module is structured enough that the GM knows when they want to use it. The introduc-

tion of the music and how it is used needs to blend in with the adventure at hand. Failing to plan this sort of a player's aid creates a choppy adventure and the effect of the music will be lost. One doesn't want the music to only be a novelty, otherwise it is not worth the effort. The sidebar to this article gives tips to Game Masters who want to introduce music as a gaming aid in an adventure, and the tips are worth using to ensure that the experience is a positive one.

But where does one get music that one can use in an adventure module? There are of course, *Doctor Who* soundtrack albums available on the market, and any Whovian GM wanting to use music at the game table should own at least one of these. Film soundtrack albums are one of the best resources, though one must be careful to not use certain pieces that will evoke distinct and well known moments. Many New Age (perhaps not a great term) musicians create instrumental electronic music that fits the style and tone of many of the pieces created for *Doctor Who*. And classical composers almost always created instrumental music, much of which is timeless and still evokes strong emotion when heard. In an age where free audio editing software can be downloaded for free, many GMs can also edit existing pop songs and the like to make sure that they use parts of songs they think are appropriate rather than full pieces. And, of course, if there are musicians among your group, you can create your own music for the game (which numerous players in the DDWRPG *Doctor Who* RPG campaign have done).

Music, like all art, is full of different styles, tones, and influences. Unless the players are familiar with the work, it is easy to take music and reappropriate it for your adventure. Most of the time players will be unfamiliar with the music, and in hearing it in your adventure will associate it with that experience rather than another. The good thing about music is that it is personal to everyone's experiences.

Music can also influence the game in another way. There have been numerous adventures in our campaign that have been run

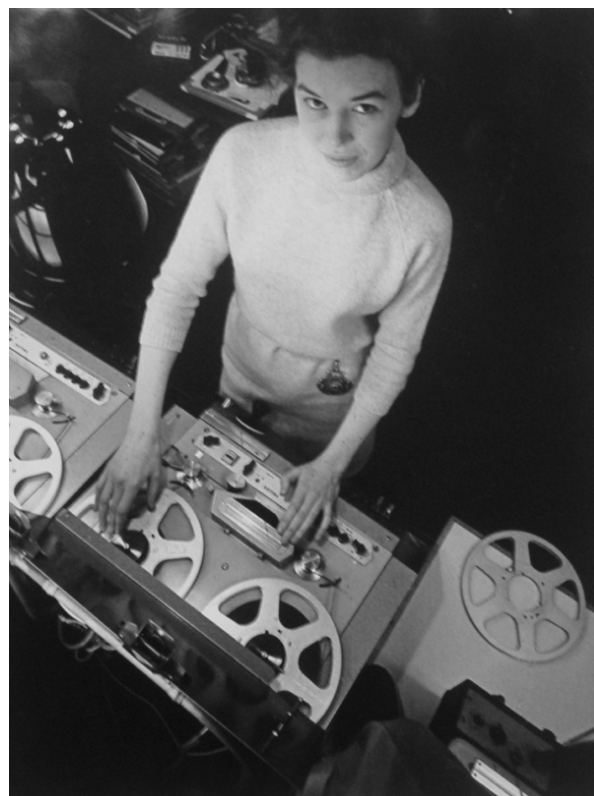
- **Choose the music to fit the scene.** The tone of a song will affect how the players interpret the scope of the encounter at hand. If the music is upbeat and happy the players will most likely subconsciously respond in a similar manner.

- **Primarily use instrumental music.** Songs with lyrics can work, but are more entertaining and will distract the players into listening to the song rather than creating atmosphere. Lyrical music is fine in certain situations, but doing it too often in an adventure can derail play, especially if the players know and like a song and begin to sing along or talk about the selection.

- **Feel free to use only the music you need.** Sometime one likes only part of a song (like the intro) and the rest does not fit. Then use only that part. Or even better, edit the song using some audio editing software and then have the part you like isolated for use without worrying about going into the rest of the track.



RON GRAINER,
WHO WROTE THE *DOCTOR WHO* THEME,
AS WELL AS THE THEME TO *THE PRISONER*



DELIA ANN DERBYSHIRE,
THE MOTHER OF ELECTRONIC MUSIC,
WHO ARRANGED AND PERFORMED
THE *DOCTOR WHO* THEME
ON EARLY ELECTRONIC INSTRUMENTS AT
THE BBC'S RADIOPHONIC WORKSHOP

- **Have more than one music selection** for an adventure. Hearing the same track over and over through the same adventure loses the impact of the effect of music. But sometimes it can reinforce a threat as well.

- **Use the concept of leitmotif**—where certain characters get their own theme which comes back as they make appearances during the adventure. For instance, perhaps every time members of Torchwood are called to the scene as NPCs in an adventure, you play the Torchwood theme music as they arrive. Or perhaps play the same dark music whenever the villain or his henchmen are encountered. This musical cue will soon be instantly recognizable to the players and will set the tone of the NPC's arrival.

- As a GM, **do your music selection ahead of time, and map out the music choices** before hand. Knowing What you are going to play, at which encounter, makes a difference. Sometimes the players will find a way to skip an encounter and being prepared to adapt to the changes reflects on the GM, including on the use of music.

- To be organized, a GM should **burn a CD or arrange the .mp3s into a playlist** before beginning a game. Fumbling with numerous CDs or searching through the tracks of a CD testing songs is a huge distraction.

- **Expand your own appreciation and knowledge of music.** Knowing music from other countries, times and styles can help present foreign, alien or unfamiliar sounds that create new environments in the players' imaginations!

- A great place to start are the *Doctor Who* **soundtrack CDs that have been released.** This will clearly get the players in a *Doctor Who* mood. Be aware that some of these musical cues are directly related to specific episodes and trying to disassociate the music from them is difficult (same with sound track CDs, it would be hard to disassociate the theme to *Star Wars* from the film).

- **Never let the music be a crutch.** Be sure to have a good plot to go with the music.

because a song became a module idea generator. Some GMs hear the lyrics to a certain song, and get ideas for an adventure from it. Bands like Rush, Sigue Sigue Sputnik, Project Pitchfork, and even Lady Gaga have helped some of our Game Masters get ideas for an adventure. That's how art works—it borrows ideas and emotional content from other places, including other art, to create a new work. And RPGs are a form of storytelling, which itself is an art. The various works and influences we see all play into the idea generation that we have.

In our side cyberpunk game, the Game Master introduced to us a new song in each adventure. Each day at the game table, the players heard a different industrial music song during the campaign that helped set the scene. At the end of the campaign, the GM shared all the music tracks with the players, and in listening to the tracks, the players could enjoy themselves and the music, remember the plot arc it represented, and also created a way to remember the individual adventures in the campaign. In this case it was generated by the Game Master. In our current *Doctor Who* campaign, we have a character who is a professor of anthropology, named Dr. Doug. As part of this character's flavor, the character runs an "I love the '80s" website in-game. After the end of each of the adventures, the player who runs the character chooses a song from the 1980s for the module that has been played. This represents the character of Dr. Doug choosing a song for the website. The song choices always relate to the events in the adventure. Billy Idol's "Rebel Yell" was chosen to represent an adventure in which the TARDIS crew helped overthrow a dystopian authoritarian government for example. Players often wait at the end of the game to see what song the player who runs Dr. Doug will choose as the song selection for the adventure. As music is tied to people's emotions



and memories, this sort of song selection in (or out of) game usually creates enjoyable memories for the people at the table.

Music can be a great asset to a gaming experience as long as it is used correctly. As a trope it should not be overused, as the point of an adventure is not the music but the story. However, as background music it can help create a setting with detail and emotional flavor that might take a lot of Game Master much more time and effort to accomplish. Music may be able to create a mood in far less time.

Game Masters should never overly rely on music to create a good or interesting adventure. The GM has to work hard to make sure they have already created an interesting plot, notable villains or monsters, and found a way to engage the player's characters to make an adventure exciting. However, with those elements in place, and a little bit of extra effort, music during, or as part of a game, can be an excellent addition to a game is used properly.



TARDIS IPOD SPEAKER DOCK

By Stan Miller II

Just because you're an old-school RPG player does not mean you cannot bring a high-tech twist to the table. So for all the *Doctor Who* fans out there, a new TARDIS iPod speaker dock announced in January at the Consumer Electronics Show in Las Vegas is a brilliant way to amplify ambient music or blast out sound effects during gaming sessions.

The chameleon circuit in this Time And Relative Dimension In Space might be busted, but all of the other wiring works just fine, and it is ideal for playing the *Doctor Who* theme song before and after modules. This system, which is made by a company called Speakal, will cost \$130 to \$150 when it goes in sale in March. In addition to beaming out sounds from iOS devices such as the iPod Touch and iPhone, this TARDIS dock also works as a Bluetooth speaker for other devices. And the lamp at the top of the TARDIS even has an infrared (IR) emitter that can control a TV by using an app when an iDevice is docked.

The dock connector is in a pull-out tray at the bottom-front of the TARDIS, and its stereo speakers are behind the front windows. There's also a bass chamber inside the box, and the volume dial and power switch are on the back toward the bottom. According to reports, the TARDIS dock designers declined to say whether it is bigger on the inside than it is on the outside.



GREAT MUSIC ALBUMS FOR USE WHEN GAMING

By PxivX, Z1R0, and Zepo

What are some of the great albums and soundtracks that Game Masters can use when selecting music for a role-playing game? Well, here's a smattering of some of the ones we recommend:



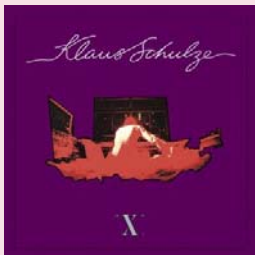
← **Doctor Who—Original Television Soundtrack** [2007] - with selections from Series 1 and 2 of the more recent run, this album had a great selection of tracks, plus the new theme for the start of games.

→ **Doctor Who—The Doctor Who 25th Anniversary Album** [1988] - This now hard to find album features music from the McCoy era of the TV series and is a good resource for instrumental music right from the show. The 7th Doc run is not know for its music, but this gives a feel of that era.



← **Jean Michel Jarre—Oxygene** [1976] French composer Jarre's first album is groundbreaking and sets the mood perfectly for most sci-fi adventure games set on another world.

→ **Jean Michel Jarre—Equinoxe** [1978] Jarre's sophomore album is perhaps even stronger than "Oxygene". The spacey instrumentals, often used at Planetarium shows, are very space operatic. Recommended.



← **Klaus Schulze—"X"** [1978] This is Schulze's 10th album and a masterpiece of mood music. Actually a live album, one would not know it. Music that may seem simple electronics by today's standards but were created when he manually set each parameter. Long pieces good for games.

→ **Kraftwerk—Computer World** [1981] Minimal electronic in which most players will soon forget the minimal lyrics that are included. Perfect for a "computer world" setting of the title. Other Kraftwerk albums such as "Radioactivity" and "Man-Machine" are also way brilliant.



← **Tangerine Dream—Logos** [1983] - The album is a live recording from 1982, and the music itself was also used in the film "The Keep". One of the prolific band's best recordings. Many of their other albums are also great, especially their soundtracks such as "Thief", "Legend" and "Risky Business".



→ **David Lanz and Paul Speer—Desert Visions** [1987] Recorded as the music for a new age video of desert-scapes, the album is perfect for up-tempo sequences in adventure modules.

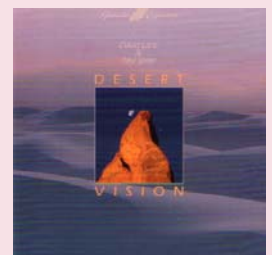
← **Pink Floyd—Ummagumma** [1969] This live album is perfect for gaming, from a band better known for its spacey arena rock. The first LP of this double record was particularly good.

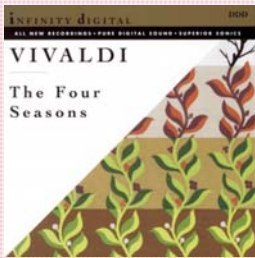


→ **Cusco—Apurimac** [1985] A group from Germany that mixes new age electronic with South American instrumentation and overtones. Amazing music that can be calming and uplifting.

← **Cusco—Mystic Island** [1989] More from Cusco and their unique sound. Perfect if trying to convey the feeling of an alien culture or a new environment.

→ **Jerry Goldsmith—Outland/Capricorn One [Soundtracks]** [1993] Great music from the scores of these Goldsmith films from 1981 and 1977. This release also features music that never made it to the screen.



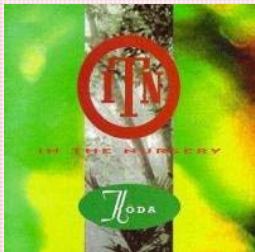


← **Vivaldi—The Four Seasons** [1725] Perhaps best known for the piece “Spring” which is melodic and memorable, the other tracks are perfect for giving the feeling of medieval or renaissance settings.



→ **Orff—Carmina Burana** [1936] Carl Orff’s gothic masterpiece that was used as the music for the film “Excalibur”. Haunting and unforgettable. The music represents the erotic poems of monks from the middle ages but has no overt overtones of such intimate music. Bold and epic.

← **The Benedictine Monks of Santa Domingo de Silos—Chant** [1973] Re-released in 1994 on CD it became a hit, as the recording features 11th Century Gregorian Chants. Haunting and dark and completely vocal, perfect for modules featuring cults or dark religion.



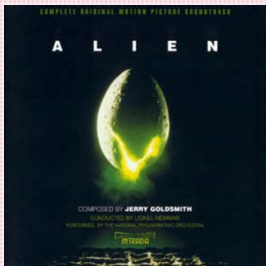
→ **Doubting Thomas—The Infidel** [1993] - A side project of Skinny Puppy. This is a mostly instrumental album that veers more towards atmospheric than Industrial. Some songs contain sci-fi samples..

← **In the Nursery—Koda** [2006] - In the Nursery are twin brothers Klive and Nigel Humberstone. Their music, although electronic, tends to be symphonic/theatrical. This is the best of their earlier work, although we would also recommend “L'Esprit”.



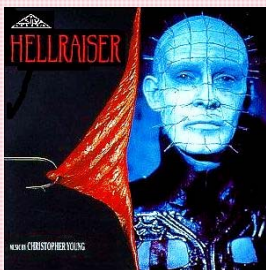
→ **Noise Unit—Grinding Into Emptiness** [1989] - A collaboration between members of Front Line Assembly and Klinik. Similar to the Doubting Thomas album in mood, but tends to be a little harder, as opposed to eerie. It contains mostly instrumental tracks, with minimal vocals.

← **Recoil—Hydrology/1+2** [1988] - A side project from Depeche Mode member Alan Wilder. Although it’s different to that band’s output, it is still more pop-oriented than the previous albums listed.



→ **Roque Banos—The Machinist** [2005] - An unusual soundtrack due to the fact that the theremin features as an instrument, giving an unusual, creepy atmosphere, though it is somewhat lacking on variation.

← **Jerry Goldsmith—Alien** [1979] - This is one of Goldsmith’s most bleak, minimal and atonal soundtracks. With the exception of the main title (which was not used in the film), it eschews his usual lush symphonic textures for more discordant and unsettling orchestration.



→ **The Goblin Collection—Goblin** [1995] - Music from Goblin, a group of musicians who recorded scores for Italian horror maestro Dario Argento (*Suspria*). Hard to classify, but sounds vaguely like prog rock at times.

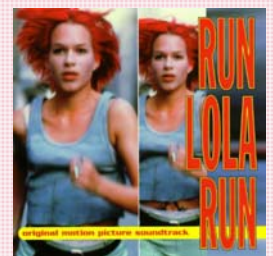
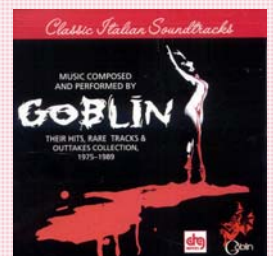
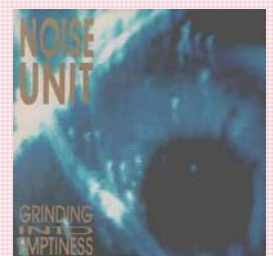
← **Christopher Young—Hellraiser** [1987] - Lush and romantic, and at others times eerie and discordant. Terminally underrated Young created this huge orchestral score on a minimal budget.



→ **Various Artists—Run Lola Run** [1998] - A great soundtrack most notable for its electronic chase music. Great for chases and action.

← **Various Artists—Requiem For a Dream Remixed** [2002] - This is a remix album of the score of the Darron Aronofsky film. Haunting instrumentals that are remixed by some of the worlds top DJs. Rarely are DJs asked to remix a score, and the results here are amazing soundscapes.

→ **Phillip Glass—Koyaanisqatsi** [1983] - The master of minimalist music creates a haunting soundtrack album that is forever memorable.



MODULE: CULT OF THE RED SIGN

"Cult of the Red Sign" is a Doctor Who adventure module set in London in 1888CE. The TARDIS crew encounter a group of cultists who are trying to manifest a dangerous alien threat from another dimension (in a nod to the works of horror by H.P. Lovecraft). This adventure module can be run with either a group featuring the Doctor and Rose or another group of time travelling players.

This adventure includes original music cues that are imbedded in this PDF. *The music can be played as background music for various scenes in this adventure module. Special thank to the members of the band UNIT (especially Z1R0, Robert Warnock and Larry Curtis) for the use of their music. Be aware that when leaving a page the music will stop. GMs are encouraged to print out the module, and activate the music cues by computer.*

This module was refereed at GenCon in 1995 under the title "Demons of Time". In that version, as it was used for convention play, it did not include the music cues that are included for this DDWRPG release.

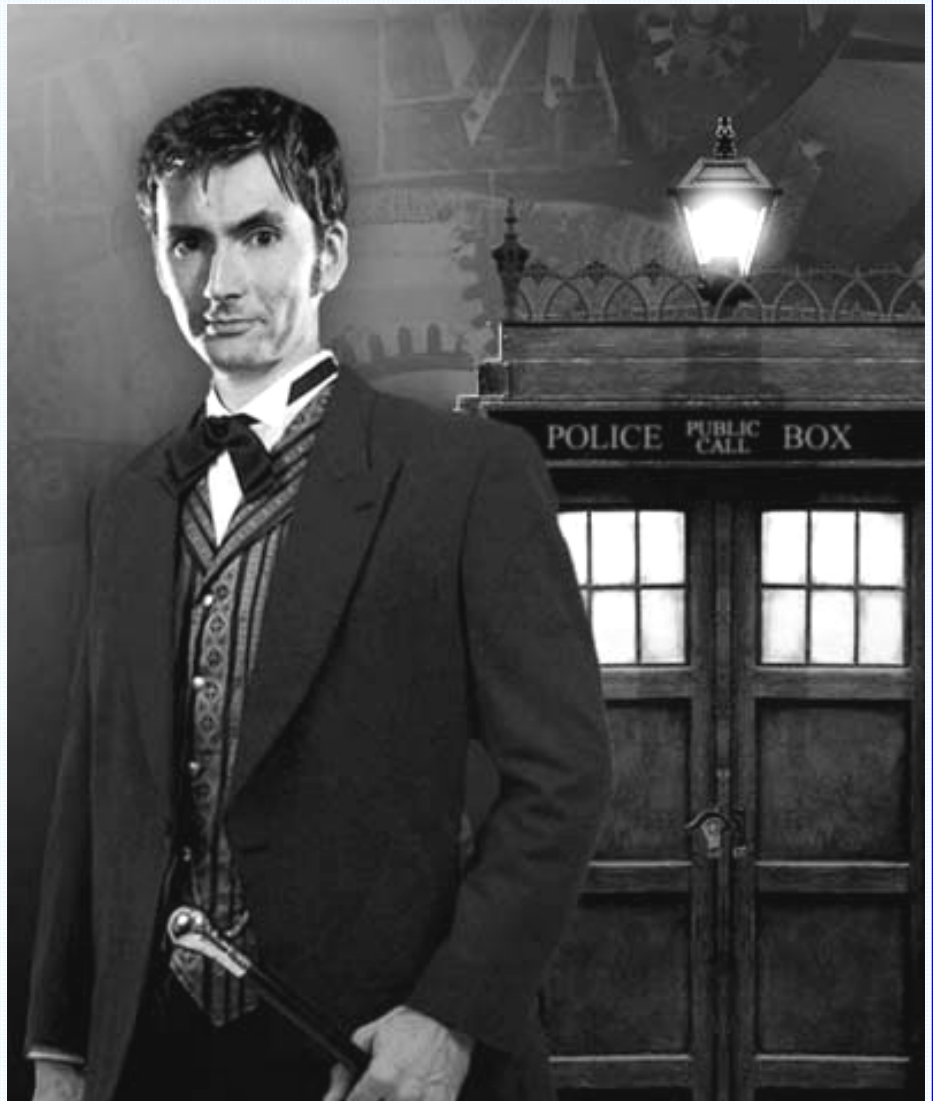
"DOCTOR WHO THEME"

CLICK TO PLAY AUDIO

RIGHT CLICK AND SELECT "DISABLE CONTENT " TO EXIT SONG

The TARDIS finds itself landing on the planet Earth in the year 1888CE. As Rose and the Tenth Doctor exit the TARDIS they realize that they have materialized on a warm summer night at dusk. The sky is a burnt red, and it is obvious that there will not be much more light for a while. The air is thick with particles of dust (ashes from the coal that is burned to warm people and from pollution from the factories that are operating constantly during this period of the industrial revolution. Players who are dressed differently from the expected norm of Victorian Era dress (long corseted dresses for women; shirt, coat and tie for men), such as Rose, will immediately stand out from the average people who are dressed so conservatively. Women in modern clothing will most likely be whistled at by gruff men, and talked about by women. The Doctor's dress will most likely fit in (except perhaps for the 6th Doctor). Characters, as appropriate, may have to buy or acquire clothes (there's always the expansive TARDIS wardrobe to turn to) in order to fit in around the town.

The player's TARDIS has landed on the corner of two streets (*the ship has materialized on the Northwest Corner of Viceroy Street and St. Charles Place*—The GM can give the players a copy of the map on the next page as a handout, for the players to use as a reference as they explore the area). It seems as if this is a Friday night (07 September 1888CE) as there are some wealthier and middle class people who are





MAP HANDOUT FOR PLAYERS

GM MAP LOCATIONS

While the important locations to the plot are included in the main module text, short descriptions of the other locations are described in this sidebar for context and flavor.

HOTEL STRAND - A mid-cost hotel.

ROOKMAN TEACHER'S COLLEGE - An all-women's college for teachers.

WINDMANN IMPORT AND EXPORT - A factory making tin and other metal goods mainly for shipping to the Americas and other places. Many children and men work here long 14 hour days.

JEFFERSON'S CLOTHIER - Sells suits, dresses and other fine clothes.

DOYNE'S INVESTMENTS - Sells stocks and other business investments.

CHESTERTON COBBLERS - Shoe store.

BLOCH WOODWORKS - furniture store.

ST. BONIFACE CHURCH - A Christian church of the Church of England.

HARRIS BANK - A bank for money.

DR. SUTTON DENTIST - A dentist's office. He lives above the shop.

SHILL PHOTOGRAPHY - Photo studio.

ADAM'S WORKSHOP - The workshop of an inventor who will do projects to hire that are mechanical in nature.

FLAVOUR OF THE ORIENT RESTAURANT - A Chinese food restaurant.

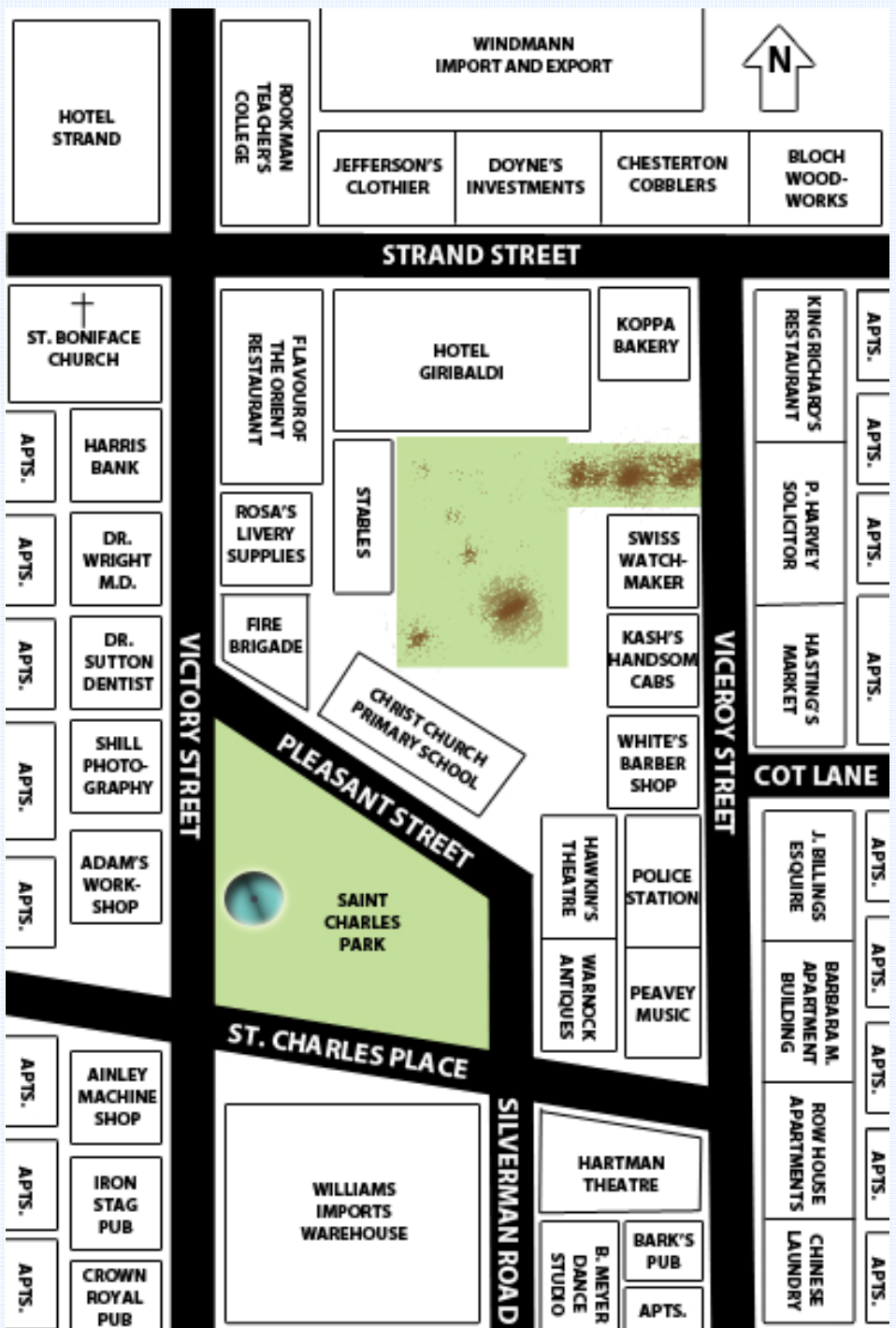
ROSA'S LIVERY SUPPLIES - Wagon repair as well as feed for horses and a stable behind it to accommodate the hotel, Kash's cabs, and the fire brigade.

FIRE BRIGADE - Local fire station.

CHRISTCHURCH PRIMARY SCHOOL - A school for the local children of wealthy families not put to work in factories.

HAWKIN'S THEATRE - A theater running a vaudeville act.

WARNOCK'S ANTIQUES - Old goods store covering many items.



GAME MASTER'S MAP

out to the theater that evening. There is generally movement as the people are enjoying themselves for the evening. Players with historical knowledge or making perception rolls may notice that there are not too many "average" people on the street (as most children and factory workers will work until 10pm that evening). As it is around 8:30pm, the players will notice that there are two men who are walking from lamp post to lamp post, using a key to turn on the piped gas and lighting each gas lamp with a long pole with a flame on it.

As the players get the lay of the land, they should really get the feel of Victorian London, an era when the city was a thriving commercial center, and the hub of industrial advancement in Europe. The era also featured the importance of manners and propriety opposite the



exploitation of children in factories, and the unfair labor and work practices so often commented on in the works of Charles Dickens.

The beginning of the adventure should be rather freeform for the players as they explore London's budding metropolis. Children should be seen returning from work, as well as artful dodgers asking for money and match girls working on the street. Adults will mill around the streets, many working making deliveries, and others, more wealthy, enjoying the Friday evening as they prepare to head to the theater or the park for the evening.

The players can explore the map and go to any of the given locations. If they go to any of the primary locations important to the adventure before the timeline that they are to go there, that is fine, but the events that they are supposed to encounter will not yet have happened. This is really a chance to allow the GM to let the players explore in the open environment and get used to the historical setting. Giving them time also allows it to get later in the evening when the threat around them truly starts to grow.

After a fair amount of exploring and getting the feel of Victorian London, the players will eventually be engaged in their first encounter...

A SCREAM OF HORROR (P. HARVEY SOLICITOR LOCATION)

If near the location of Solicitor Peter Harvey's office and home (located on the East upper center side of the map) the players will see a woman run from the building screaming loudly in horror. If the players are near the location they will see her faint. As people rush to help her, a call goes out for the police. If the players are farther away, they will hear the police call, and notice the uniformed Bobbys running towards the office blowing their whistles for help. If players have not caught the hint, they can make awareness rolls to realize that the commotion is significant enough that they should investigate themselves.

Approaching the office and home of Peter Harvey, a solicitor (lawyer) there will be a crowd outside and the police will tell people to

KOPPA BAKERY - A baker's shop.

SWISS WATCHMAKER - An immigrant watch maker run shop.

KASH'S HANDSOME CABS - A taxi service using horse and buggy.

WHITE'S BARBER SHOP - haircut place.

PEAVY MUSIC - instrument maker.

KING RICHARD'S RESTAURANT - A sit down eatery serving traditional English Food.

HASTING'S MARKET - Food store.

AINLEY MACHINE SHOP - Small factory making gears and mechanical parts.

IRON STAG PUB - Bar frequented by factory workers. There is a brothel on the second floor.

CROWN ROYAL PUB - Rough bar.

WILLIAMS IMPORTS WAREHOUSE - Shipping company that moves goods in and out of the country. Mainly sugar and spices from foreign lands.

HARTMAN THEATRE - A theater doing standard dramatic productions.

B. MEYER DANCE STUDIO - Ballet and dance studio that supplies performers for many of the theaters.

BARK'S PUB - Middle class bar.

J. BILLINGS ESQUIRE - A lawyer's office.

BARBARA M. APARTMENT BUILDING - Apartment building mostly rented to artists and dancers attending the B. Meyer Dance Studio. Often rents to entertainers performing at theaters.

ROW HOUSE APARTMENTS - Apartment building with short and long term vacancies.

CHINESE LAUNDRY - Laundry service run by Chinese immigrants.

All buildings labeled "**APTS.**" are apartments that are rented or owned by occupants who live in the area.



BUSY VICTORIAN LONDON

old girl. Obviously, the players have stumbled on to a rather significant murder scene. The location should be described as being particularly bloody and gruesome, with bodies decapitated, dismembered, and disemboweled. The only connection between the 13 bodies is that there is a bloody red handprint directly on the face of each victim. In the case of decapitated, the red handprint of blood is present on the heads directly on the face.

Eventually, other police will arrive. The players, assuming they blend in to the cultural environment, have a good chance that they will be mistaken by the uniformed officers as being detectives from Scotland Yard. If a Scotland Yard detective does show on the scene, that detective will assume that they are investigators of the crown that happen to be in the vicinity because of the football matches that are expected to occur the next day (the first organized soccer games in a league are to be played the following day).



DISCOVERY OF THE FIRST MURDERED BODY OF A CHILD

stay out of the building until the inspectors arrive. Player may want to disguise themselves as the inspectors. Or if they simply push themselves inside to see the scene, they will be able to do so (this was in an era in which crime scene forensics was still very new). Once the players enter the office/house, the GM can activate the next audio track...

"TN256 (LBC Rough Remix)"

CLICK TO PLAY AUDIO

RIGHT CLICK AND SELECT "DISABLE CONTENT " TO EXIT SONG

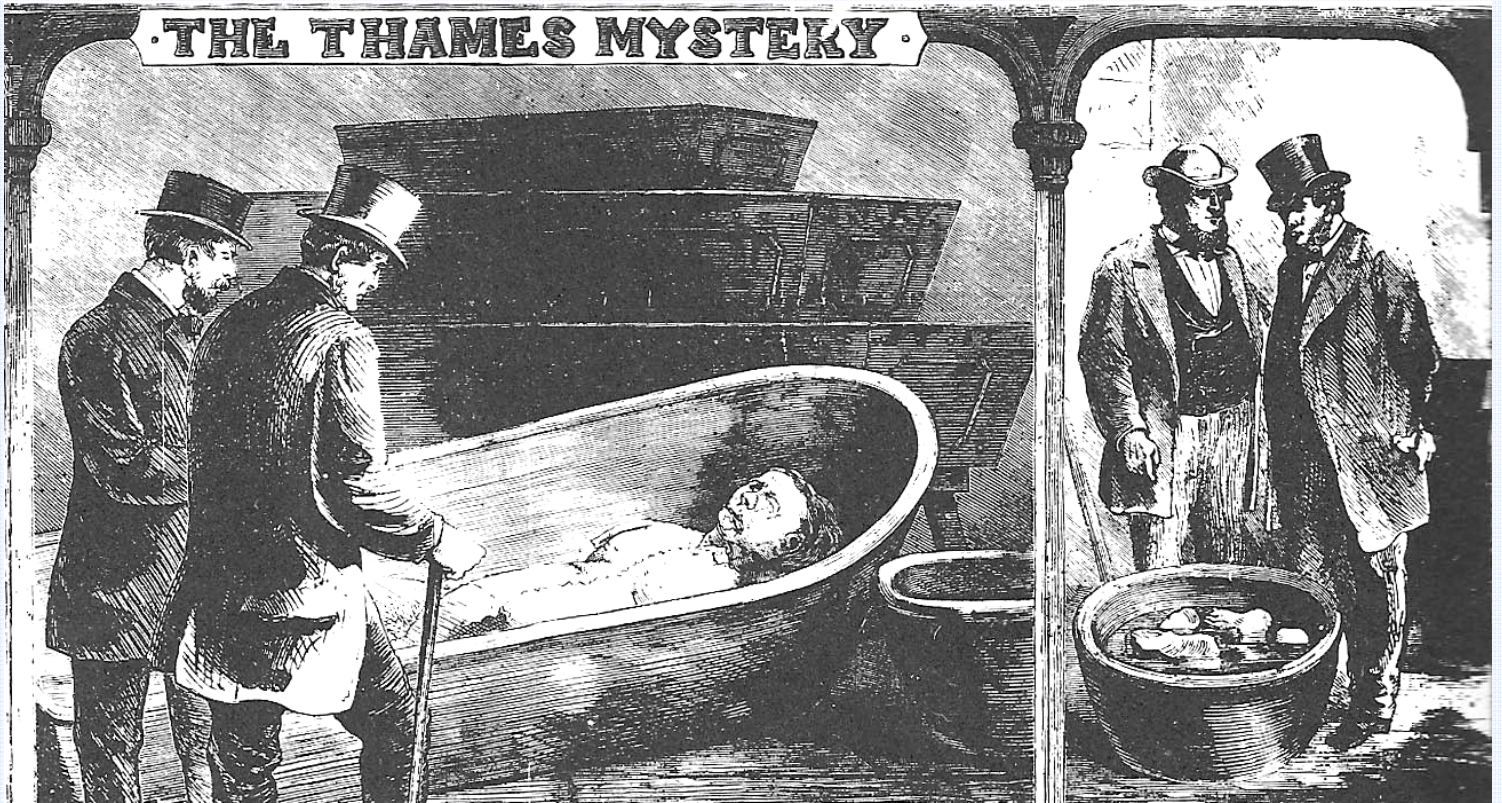
Inside the office, the players will be immediately shocked by what they notice, as there is blood on the floor, and blood trails that seem to lead away from the office portion of the building and into the other (living) areas.

Players who enter the living space to investigate the blood will be immediately shocked by finding a decapitated body of a small three year old girl. Medical examination or pathology will reveal that her head was cut from the body violently. Further examination of the living space will actually turn up an additional 12 bodies, for a total of 13. All but one of the bodies are those of children between the ages of 2 and 10 years old. The last body is that of a 15 year

If questioned, the woman who fainted and first found the bodies, Mrs. Margold, will explain that she was a cleaning woman hired to regularly clean the building. She, or other neighbors, will reveal that Peter Harvey was a wealthy solicitor who often took in children to protect them from what he called the "ills of an industrial society". She can identify the bodies, and will confirm that all 12 children were under his care. He had the children live with him in the living spaces of his home, and they were ordered to stay out of the way. The 13th body is that of a 15 year old girl named Emma Radcliff who was hired as a nanny for the growing brood of children.

Continued investigation of the crime scene

THE THAMES MYSTERY



MORE MURDERED BODIES ARE FOUND (INCLUDING A BOY IN A BATHTUB)

BODY PARTS FOUND SCATTERED

and bodies will reveal that no attempt was made to hide the murder weapon (a large knife, and there are definitely fingerprints that can be taken from it—though this would be a bit too advanced for the police at this time, it may be useful to the players. The players have nothing to match the fingerprints to (fingerprints did not become an investigative technique until 1901) and Solicitor Peter Harvey is in fact missing (if players do find Harvey, the prints do in fact match his).

The only other item of interest that players may discover in the office (and only if doing a very extensive search) is a strange statue that is metallic and painted green and gold, and appears to be a squid of some sort resting on a plinth. Players making history or art rolls will notice that this object is not part of an Earth culture, even though the statue seems very old. Because it is lead based, scans will not generally work on the object, but cutting it open (with a radial saw at a factory) would reveal that inside it is actually an element for a tranmat beacon (the lead actually helps act as an antenna). At this point the statue would not be particularly noticeable to the players, and it is recommended that players be given intuition rolls to notice that object, but that the GM not tell them what they saw, until they discover a similar idol at the next location.

At this point the investigation slows down, as the police start a manhunt for Peter Harvey, with no other leads. It looks like the trail may be running a bit dry...

TRADING ONE OATH FOR ANOTHER (DR. WRIGHT M.D. LOCATION)

After some contemplation or investigation, another police whistle sounds! The players and other policemen will be directed to the West, where it is reported that there is another gruesome incident. Police are called to the office and home of Dr. Shamus Wright, a medical doctor. Passersby report that there were screams from the house. At first, this was ignored (after all it is a doctor's office in Victorian England), but then the Dr. Wright was seen pulling a bloody woman back into his office as she came to the door and screamed for help. A witness reports that the doctor informed those present that the woman's anesthetic wore off during surgery and that there was nothing to be alarmed about. However, the passerby informed the police, who, in light of the current mass murder at the solicitor's house, decided to put out the whistle to call for uniformed police to investigate.

As the players arrive, there are policemen at the door trying to talk to the medical doctor. Police will inform the players that the door is barricaded and that they cannot enter. Whether the players find an alternate entrance,

break a window to enter, or use futuristic equipment or weapons to enter the doctor's office is up to them, but once they gain entry they are faced with an even more gruesome sight than before...

"KATABATIC"
CLICK TO PLAY AUDIO

RIGHT CLICK AND SELECT "DISABLE CONTENT " TO EXIT SONG

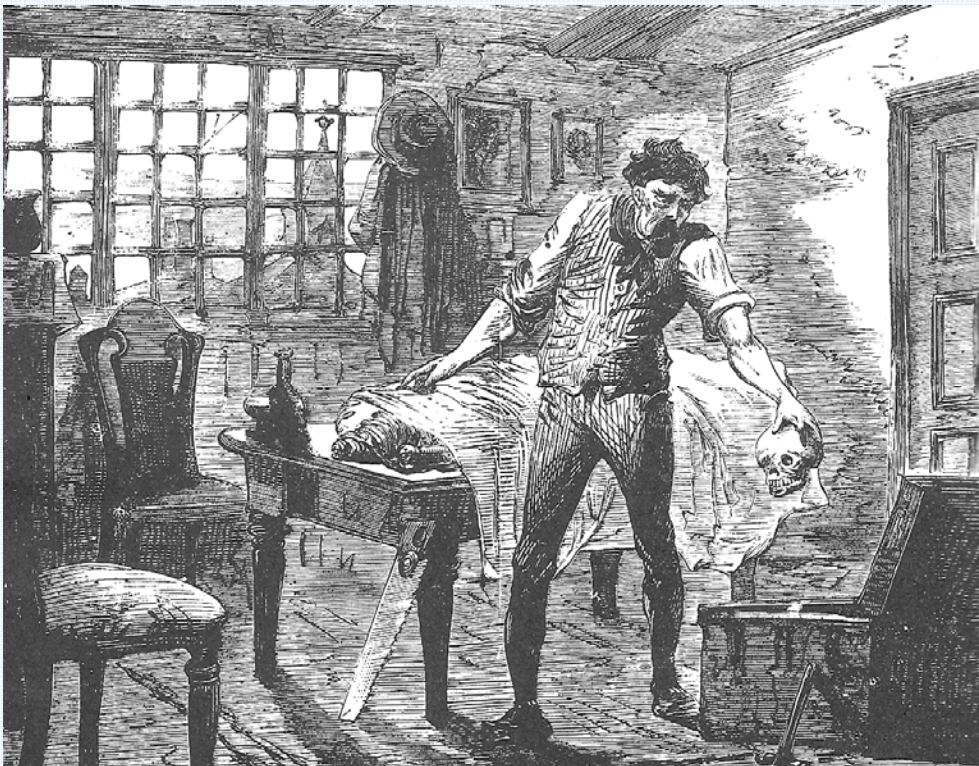
As the players enter, Dr. Wright will sever the head off of an unconscious patient laying on a table in the front room of his office—murdering her in sight of the players and the police. The head is also marked with a bloody hand print on the face. While doing so, he will chant some mysterious word that sound like, "Ph'nglui mglw'nafh Cthulhu R'lyeh wgah'nagl fhtagn" (which translates for the TARDIS crew as "In his house at R'lyeh, dead Cthulhu waits dreaming"). Dr. Wright will then repeat "Cthulhu fhtagn" (which translates as "Cthulhu awaits"). If the players do not take action to subdue the criminal doctor, the police will try to grab him, or police (or players) armed with pistols will be called to action to shoot him.

Dr. Wright will lash out at anyone who approaches him with a razor sharp scalpel. Once disarmed, he will willingly give himself up, and proudly announce, "I have done what I must for the good of my master. Cthulhu awaits!" If quickly questioned, the doctor will admit his part in the slayings (plural), and say "every one of my patients has served a special purpose."

The doctor will be handcuffed by the police, and led out of his office, as the police are taking him by caged police wagon to the local police station where he will be jailed and held until Monday when he can be taken before a judge. Dr. Wright will simply repeat, "I have fulfilled my oath. Cthulhu awaits."

Players present at the Dr. Wright's arrest who make awareness rolls may notice that Dr. Wright is talking in the plural, and a detailed investigation of his office and home will reveal another gruesome sight for the players. Scattered throughout Dr. Wright's office and personal space are numerous large travel trunks, some of them even bearing labels of foreign locations that doctor has visited. Players making awareness rolls will find that a horrible stench of rotting flesh and formaldehyde seems to emanate from these trunks. Upon investigation, the players (and any accompanying police) will discover that once again there are numerous bodies that are found in the home. There are a total of 4 large travel trunks that can be investigated. If actually searching the trunks (moving

the corpses and bodies to see what they are on top of), the players can discover the following information (otherwise, they will miss these details). There are a total of 12 other bodies found in the various trunks. The bodies are of both men and women of various ages ranging from 17 to 55 years of age. Two of the bodies are also of dark skinned corpses, and one is that of an East Asian. With the woman that the players saw murdered it brings the total of dead in this location to 13, the same as at the solicitor's home. Buried underneath the corpses in one of the trunks (literally found under the bloody bodies) is one of the strange alien squid-like statues painted green and gold and made of



DR. WRIGHT DISMEMBERS HIS PATIENT

lead. Players that made their earlier intuition rolls at the office home of Solicitor Peter Harvey, will make the connection that there was such an odd statue there as well. This statue, as well as the number of bodies and the red handprint on the victim's faces seem to be the connections between the murders.

Players can investigate Dr. Wright's home in more detail and in doing so have a chance to find a number of odd items including an occult book named the *Necronomicon* and a set of monk-like robes with an attached hood that he seems to have worn. If investigating the *Necronomicon* book, the tome tells of the presence of great extra-terrestrial "old ones" who once ruled the planet Earth and plan to return to rule it once again.

Again the trail of events starts to run a bit cold, but the important events are coming together whether the players realize it or not. At this time the players can go to question the insane Dr. Wright at the police station (if he is still alive and captured). Otherwise (if the players do not think of this), soon after a policeman will arrive and mention that Solicitor Peter Harvey has been

found and brought to the police station for questioning as well. It seems that the TARDIS crew need to talk to those who may have been involved in these gruesome murders first hand.



HORRIBLE DISCOVERY

**THE POLICE DISCOVER THE BODIES
AND TAKE DR. WRIGHT TO THE POLICE STATION**

A DOG LOOSE IN THE YARD (POLICE STATION LOCATION)

The players will find themselves travelling to the police station (located on the lower East side of the map). Once they arrive, the station itself will be primarily empty, more so than expected. Only the desk sergeant is present, and the usual busy atmosphere is rather still and quiet. If asked, the desk sergeant will say that it has been an unusually busy night and that most of the police constables have been called out of the station for a manhunt and that there have been some rather strange goings on that evening. The desk sergeant will invite the players to sit down. If the players ask to see either Solicitor Peter Harvey or Dr. Wright, the desk sergeant will tell them that the suspects have not yet arrived but are expected soon. Players should realize that this does not make sense, as the suspects should have been at the station for a while. Players making intuition rolls, should realize that the group cannot see the holding cells here in the lobby where the desk sergeant is. If asked to see them, or two see who is in charge, the desk sergeant will become evasive, and make more and more excuses. Eventually, the desk sergeant will say, "Oh, those prisoners, I thought you meant someone else. The district Captain is interrogating them now." And will lead the players to a door that leads to the back of the station, where the jail cells are.

On opening the door to the back of the station, the GM should start the following music track...

THE FOLLOWING SONG HAS A LONG SILENT INTRODUCTION

"CANDLE MASS (Version 08)"

CLICK TO PLAY AUDIO

RIGHT CLICK AND SELECT "DISABLE CONTENT " TO EXIT SONG

Inside the police station we find the police chief questioning the suspects, who are being held in a jail cell

with a number of other prisoners. Players making their awareness rolls should quickly discover what is happening, as with the suspects there should be almost the right amount of people for the murderous ritual that has taken place at the other locations. There are 12 other men in the barred jail holding cell with them. As soon as the players enter, either Dr. Wright or Peter Harvey will loudly declare in a glazed stare, “We have enough for our holy ritual” and he will immediately set upon the other prisoners locked in the cell with him, viciously lashing out at them with some sort of bladed weapon, cutting at them. Once he has drawn blood, he will cover his hand in it, and begin making the “red sign” hand print on the faces of those he has murdered or plans to murder. As the other people are locked in the cell with him they cannot escape. The murderous rampage continues quickly, with the suspect or suspects quickly dispatching many of the people inside the cell. It is a murderous gore fest that is worse than the first murder the players witnessed

The players will have a chance to stop the event, but will be faced with unexpected resistance. The police captain who seemingly was questioning the group, will set upon the players with a knife of his own. The players must try to stop the attack on themselves (and then hopefully save as many of the other prisoners that they can. If the players call for more assistance, they will notice that the desk sergeant has gone—either because of fear of what he has seen or because of involvement in the conspiracy (it turns out that the desk sergeant and the captain are both involved in the cult of the red sign, as are Peter Harvey, and Dr. Wright). If the players are able to stop the attack on themselves, they find that the murderer(s) inside the jail cell has killed the other 12 people. If the number is short of 13, the murderer(s) will turn their knives on themselves to add their own deaths to the number in an attempt to reach 13 total. Before killing themselves the suspects will say “Cthulhu fhtagn” (which translates again as “Cthulhu awaits”). The suspect(s) will kill themselves dramatically or fall on their knife if needed.

Players should realize that the danger is not yet over, and can make rolls if needed to help them along. A search of the location will reveal another statue, that is prominently sitting on the police captain's desk. Hopefully



THIS CULT IDOL IS FOUND AT EACH OF THE MURDER SITES

players will now be realizing that the statues hold special significance. Players versed in metallurgy will notice that the lead statue has been assembled in a special way. Players who have skills in physics or electrical engineering may notice that the statue is built to act as an antenna, and players with skills in transmat systems will realize that this is the focal point for a transmat and teleporting beam. Opening the statue, by cutting it open will reveal the electronics used as part of the transmat system, though they are crude, and have been manufactured in this era. Players can make knowledge rolls to realize that there must be multiple of these focal points to act as a chain to build power for

the transmat beam to work. These beams would have to be aligned in a certain pattern to focus power to the last location of the final statue. *(Basically, there is a pattern to how the statues are arranged and each statue's location focuses on the energy to the next location. When reaching the final location (in this case the fifth statue) the transmat beam will be strong enough to allow the matter transmission of a being from another universe to enter this universe. Or in the case of this adventure, the Malevolent evil creature Cthulhu, imprisoned in another dimension by the Time Lords, will be free to travel to this universe and again feed on the sentient beings of the universe).* If discovering this information about the idols, the players may be able to look at their map and see that there is a pattern to how the murders have taken place (or more correctly how the transmat idols have been arranged) — they are arranged in the shape of a pentagram (a five pointed star). This star pattern can lead the players to the next and final murder locations: The Giribaldi Hotel and the fountain in St. Charles Park.

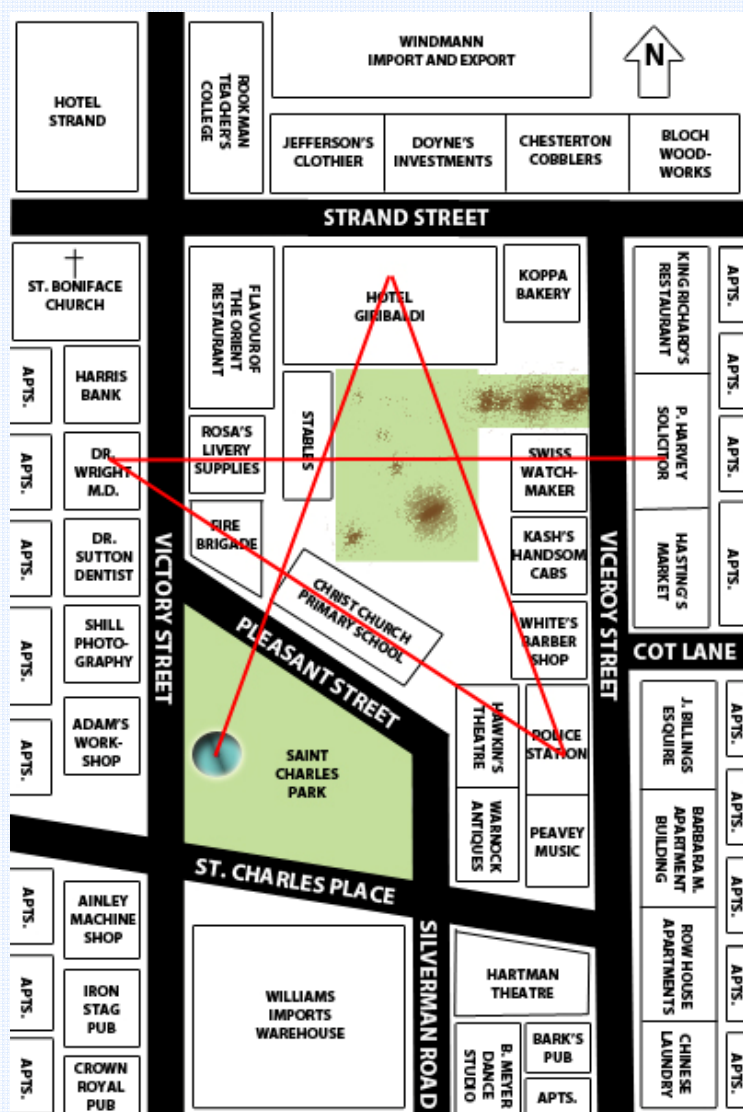
Players who are concerned with the murders themselves and how they fit in the picture are actually chasing a red herring. The murders themselves are not required and do not serve any real purpose to the plot at hand. As the cultists have been following the information in the book *The Necronomicon*, they expect the great Cthulhu to return to Earth to feed on people. Looking to gain power and favors from him, they are working to be his minions and expect him to feed on others, by killing their victims the cultists think that they are offering up tribute to

the extraterrestrial entity, but in reality, the murders serve no purpose, and have tipped off the players to the plot at hand. Likewise, Cthulhu will feed on all living life forms whether they have helped him escape his other dimensional prison or not. The crude technology to make the transmat idols came to one of the cultists who read *The Necronomicon* book. The book serves as a telepathic bridge. It first puts ideas into one's mind, and then as one dreams Cthulhu can plant nightmares or other dreams in one's mind. In this case he planted the idea to manufacture the idols in the mind of industrialist Thomas Ainley who then made the transmat idols that he saw in his dreams in his small machine shop factory. As Ainley and the other cultists started having dreams from reading the book, the cultists of the red sign began to hatch their plot to free the evil Cthulhu.

Hopefully the players have by now discovered the pattern because more danger awaits them...

THE FINAL RITUAL (*HOTEL GIRIBALDI LOCATION*)

As the players go to the next location, hopefully to stop the next set of murders, they are headed for the rather posh Hotel Giribaldi. Once arriving the hotel is rather nice, and there is a violinist playing music in a corner and numerous wealthy gentlemen and ladies walking through the lobby. There are signs that there are two meetings taking place in the hotel's ballrooms. The first is a meeting of the Football Association, a final meeting between those businessmen and coaches who have organized the first soccer league that will plays its inaugural games the next day. This meeting has nothing to do with the plot. The second meeting is listed as a meeting of the London Explorers and Philanthropic Society. If asked, this is the meeting of the gentleman explorers who travel the world and have a monthly meeting at the hotel. If investigating this meeting and opening the door, the GM can begin the following music...



FOLLOWING THE PATH OF THE MURDERS REVEALS A PENTAGRAM, AND THE LOCATION OF THE FINAL RITUAL



CULTISTS CONDUCT THEIR MURDEROUS RITUAL



RIGHT CLICK AND SELECT "DISABLE CONTENT " TO EXIT SONG

Inside the room, there is a group of about 10 black robed cultist who stand in a circle around one of the cult items. The group each hold candles and are chanting as the players open the doors. As the door

opens the cultists will notice that the silence of the room has been interrupted and that the law has caught up with them. The leader of the cultists, Thomas Ainley, will announce, "Quickly, kill 13 victims and meet at the location of the manifestation!" The cultists will scatter, and then try to find any passing victim to kill (the footballers in the next ballroom, the ladies and gentlemen in the parlor, and so on). The players must try to stop the bloodshed, and prevent the murders of the innocent. Using leadership skills, the players can convince the other people here, or the non-corrupt policemen they have been working with to help stop the bloodshed.

The players should ensure that at least one cultists (perhaps the police desk sergeant who was a part of this ritual after sneaking away from the previous encounter) escapes from the hotel, as they are heading to the final location of the plot (if the party has split up by this point and gone to the St. Charles Park fountain, the policeman will arrive there and try to simply act as another policeman on patrol, awaiting the proper moment to act). After trying to stop the murders at the hotel, the players have a good chance that they will capture at least one cultist alive. Unlike other cultists that have been previously captured, the cultists here are less disciplined and their plot is further along, these cultists will start to tell the players of the "dawning of the new age" and that "Cthulhu will no longer need to wait for he comes tonight!" If the players have not discovered the importance of the idols as transmat beacons, the GM should give the players additional science or engineering rolls, as well as awareness or intuition rolls to do so. Same with the players discovering the pattern of the events. Most players will discover the pentagram pattern on the map, but if they do not, the GM should help them along.

Adequate loyal policemen will arrive and be able to take the cultists into custody. As will other local medical doctors, who can help stabilize the victims at the hotel (most of which are not murdered, only wounded if all goes well for the players). There is now a chase afoot as the cultist want to finish their ritual and bring the great Cthulhu from his dimensional prison in another universe through to our universe. The players must hurry through London's foggy streets to stop the cult of the red sign and prevent evil incarnate unleashed on our world...

ALL BOW TO THE GREAT CTHULHU AS HE EATS OUR MINDS (*The fountain at SAINT CHARLES PARK LOCATION*)

The players will hopefully figure out that the final manifestation of the transdimensional being will lead them to Saint Charles Park. At the park, any of the cultists who have escaped any of the other conflicts will be waiting here as well as the two cultists who would have been assigned to wait and protect this location (waiting as simple gentleman having a late night conversation in the public park). The time should now be near midnight. As soon as the players arrive at the park, the GM should start this music...

"SCIRE AT NETHERWOOD"

CLICK TO PLAY AUDIO

RIGHT CLICK AND SELECT "DISABLE CONTENT " TO EXIT SONG



AN INHUMAN TENTACLED MONSTER BEGINS TO EMERGE FROM THE PARK'S FOUNTAIN

In the fountain, there is the final transmat idol (which has been placed, hidden from view, in the water of the fountain by the pipes where water flows out of) More important than the idol, is the fountain itself as the Cthulhu creature must manifest itself out of the largest body of water (the actual medium for the dimensional bridge), so even if the idol is removed from the water, the energy of the transmat is collected by the fountain's water, and the water will begin to glow. The cultists will begin to chant: "All hail the awakening of the great Cthulhu who will return to rule our world at our side" and "Now is the time for the great Cthulhu's feeding!" They will cut their own hands and place red handprints on their own face, as they are ready to sacrifice themselves to the creature that is about to manifest itself and destroy their world.

Shortly after the water begins to glow, the transmat portal will begin to open and part of the hideous Cthulhu creature will begin to emerge. A large tentacle will emerge from the fountain, and grab anyone nearby (including a cultist), and pull it through the dimensions and into the water to the dark void where the Cthulhu creature is currently trapped. Other tentacles will emerge and lash out at people. Anyone looking into the fountain, will see the shape of the great Cthulhu which will actually be the size of a ten story building, and have a face that has squid-like tentacles, large arms and wings (and looks a bit like the transmat idols). It is a sight so horrible, that players must make mentality or knowledge rolls to prevent being driven mad and being ineffective in that turn (this is not permanent but they will need to make the roll each turn to snap out of it).

The players must stop the full manifestation of the creature to save the world. This can be done in a number of ways. The players can destroy the transmat idols, but they must destroy all five idols to completely seal the dimensional bridge. The players can try to temporarily seal the transmat bridge, by freezing the water—though the means to do so (by cobbling together different mechanical parts from nearby factories would take time). Players versed in transmat technology can work to reverse the transmat and send the creature back to its alternate dimension by reversing the polarity of the transmat's neutron flow. The players can also attack the creature using weapons, but it is very powerful and would withstand a great deal of damage. Players can be creative and use the gas lamps on the street to create a gas-powered flame thrower with which to attack the creature for instance.

The GM should be free to allow other creative means to defeat the creature. The final confrontation should include a dangerous battle in which other cultists are killed, and the creature almost completely manifests before the players have a chance to rid the world of the threat. Once the Cthulhu creature is banished or killed, the energy of the event will send out an electro-telepathic jolt that will affect everyone in the area (the size of the map). Because of the psychic jolt, the appearance and disappearance of Cthulhu will cause the minds of those non-time travelling people in the nearby area to forget the recent events that transpired. Police will not remember where the collected corpses have come from and keep quiet about them.

The next day the first organized professional soccer matches are played, and the second Jack the Ripper murder is discovered. Because of some of the people beyond the area of the map having heard of the gruesomeness of the murders that took place, these rumors are then connected to the Jack the Ripper murders, raising the awareness of the gruesomeness of them. The players' actions are lost to time, but they know that they have saved the world from being eaten by the transdimensional being known as the great Cthulhu!

Cultists of the red sign can return at any time for a sequel adventure, and placing one in a future time is always a fun follow-up.



**THE MONSTER TRIES TO FEED ON THE SOULS AND FLESH
OF THE INNOCENT AND THE CULTISTS**



MY MOST AWKWARD RPG MOMENT

By Z1R0

During my college years I was part of a *Phoenix* RPG campaign. *Phoenix* was a hybrid of *Traveller* created by our Game Master. The Game Master had carefully planned a lengthy and intricate plot for the campaign. As the campaign moved forward over the course of weeks, the players began to feel as if their freedom of movement and choice had been taken over by the requirements of the GM's plot. While the plot was quite good, the players started feeling as if we were just actors playing out a script created by our Game Master.

Ultimately, some of the more rebellious players got together outside of the gaming sessions and made plans for going rogue during the next session. When my character uttered the word "popcorn" everyone was to act simultaneously - i.e. the Game Master would have to run melee rounds for everyone at the table before any of the NPCs could theoretically respond. We pulled weapons and started firing at point blank range, intent on killing off key NPC plot characters. The first argument uttered by the Game Master was that we could not have our weapons on us because they would have been confiscated before we entered the conference room our characters were in at the time of the attack. We counter-argued that we had declared what gear we would always have on us long ago, and that nothing that had occurred previously in that day's gaming session to indicate that our weapons had been confiscated. In fact, none of us would have ever agreed to relinquish those weapons. He conceded the point.

His next argument came after the initial round of point-blank firing. He indicated that none of us had done sufficient damage to any of the NPCs to kill them. All of the NPCs managed to flee a room with multiple attackers shooting at point blank range without any of the NPCs being too incapacitated to make it out the door. Perhaps it is bad form to ask to see a Game Master's NPC stats, or to see the rolls made behind the Game Master's screen, but all of us found it difficult to believe that all of the NPCs survived and fled. Our characters followed the fleeing NPCs out the door, but suddenly none of the NPCs could be found.

Just as suddenly, we were all being hunted down by one unseen assassin NPC. We were taking hits at long range, but we could not identify the location of an opponent to mount a counter attack. All we could do was duck and cover. Even that didn't help in the end. Our characters died – every last one of them. Clearly the campaign was over – the Game Master had protected all of his favorite NPCs and, because we acted against his plot arc as a group, he took his revenge on us by killing off all of our characters with his unseen assassin NPC.

Mind you, this was one of the best Game Masters that I have ever gamed with. Brilliant, actually. In this instance, he just got too wrapped up in advancing *his* plot. He wanted to be the sole author of events. In gaming, *everyone* contributes to the plot. Did we play again after that? Sure we did. It took a few of his closest gamer friends a while to talk him down from his sniper tower, so to speak, and convince him that he had taken too much control of the game for himself. Did we players handle all of this the right way? Well, we had clearly shown frustration during previous game play, and the GM failed to use those instances to self-evaluate his handling of player characters. So we all felt that talking just was not working. We felt our only options were to either quit or rebel. A rebellion within game play would highlight the issue in a big way and, hopefully, force a change. It did, but it *was* awkward. To the Game Master's credit, we never felt that our characters were being overly manipulated again.



MY MOST AWKWARD RPG MOMENT TOO

By Zepo

In the third year of the DDWRPG *Doctor Who* role-playing campaign, when most of the players were in college, I had perhaps the most uncomfortable moment at the gaming table that I have experienced. Our group had gotten together at a friend's parent's house for a last night of gaming before one of our players was preparing to leave for a stint in the Army. Our group was rather fresh off a stretch of adventures known as "death row". The game had become a bit controversial as many player characters had died in a short time period. Many of these deaths were blamed on my Game Mastering and lack of bending the rules for characters to survive. We were just coming out of period of the game that was full of long passionate arguments over the circumstances or rules that accompanied those deaths. It was also an era in which we as players were so linked with our characters that every situation was personal. So the evening's gaming was filled with a bit of tension. It would be the last game for our friend who was leaving.

Our group was considering getting food before we gamed, and in the pre-game settling in, a couple of the players who regularly argued with me were talking cryptically to one another about going through with their idea in the next game. I was not sure what was going on, but I caught on enough that I thought that there was trouble brewing in the next game, which one of the group decided they would GM (as our campaign allows for different players to GM modules). The group decided to take a break and go out for dinner at Denny's as was the usual plan for evening games during the summer—but I decided to stay behind saying that I was a bit tired and just wanted to rest so I could be up for the upcoming game. The group of friends departed for the restaurant without me.

I'm not particularly proud of my actions, but my paranoia and the quest for information overwhelmed my judgment. After the others left, I quickly went through the GM notebook of the player who was to run the next adventure of the evening in the hope of discovering what notes he had for the upcoming module. If I had been an FBI agent, I would have been justified in breaking the law... In the notes I found that the two players had a module prepared that conspired to kill my Time Lord character a number of times over, and rob him of all his regenerations, leaving him at his last life. From the perspective of the plotters, it would make my Time Lord character as vulnerable as their human companion characters, with only a single life left. Perfect revenge after my character went unscathed through "death row" (which was not exactly true as my Time Lord himself died and regenerated twice during that period). To them it leveled the character playing field. From my perspective, it was an adventure specifically designed to harm or kill my character. The whole trust contract between GM and player was being broken, as the plot was deliberately targeting a character. Either way, it clearly was not fair play, and in turn neither was my response. I had to figure out how to beat them at their plot. I had to figure out how to win this conflict.

Reading on, the gaming conspiracy unfolded further. The notes were written in the handwriting of one player, and the adventure was to be run by the other who would be leaving the next day (thus clearing the first player of any involvement as he would not be leaving for the Army). But thanks to the GM notes, I was aware of the conspiracy and exactly, scene-by-scene, how it would be carried out in-game!

At first I was furious about the situation. While "death row" was hard for those players who lost characters, none of the adventures I had GMed were ever meant to actually kill any of the heroes. It was just bad luck, and

sticking to the dice rolls that did the characters in. Survival instinct kicked in as a player and I wanted to ensure that there were in-game solutions for the adventure that was to unfold dramatically. I quickly hunted down the father of our friend whose house we were at, who also played the game with us on occasion. I recruited him as a player and decided to run a short adventure that would count as canon. In that adventure, I quickly cloned my Time Lord character (as well as his wife Time Lord) and ensured they had duplicates. The originals then took the female Time Lord's TARDIS and activated a failsafe that took them out of time and space entirely for their protection (as Adric and Nyssa were by the Watcher in "Logopolis"). With this planning in place, I felt prepared and protected from the inevitable gunning down



STAZERED... AND LOSING ALL REGENERATIONS?

of my character that I knew was going to happen.

The group returned from Denny's well fed and in a jovial mood (I always wondered if everyone that had left was now in the know for what was going to transpire). I ran the first adventure for that evening (actually the second after my secret game with the friend's father), which went fine and the players did great. When that was done our friend, and co-conspirator who was leaving for the Army, got ready to run his adventure. The adventure itself (named "Renegade's End") was actually rather a well put together and fun adventure, but as we neared the climax, it became clear that my Time Lord character was not going to be able to escape the villains who were lawless renegade Gallifreyans armed with stazer pistols and hunting their own kind (not unlike the idea of the Faction Paradox).

My character soon found himself being hunted with no means of escape. The module climaxed with the Renegades shooting my Time Lord with a stazer at which time his various regenerations floated out of him in bubbles, leaving him near dead, and without the ability to regenerate. Of course, this is where the whole game really became awkward...

We began to argue at the table: "That's not how stazer's work", "Well this is how their weapons work", "My character activates a transmat switch to escape", "The transmat does not work right now", and so on. Soon after it was clear that there was no way to leave and that my character would never escape unscathed, so I settled in and let the module end—the Time Lord character now robbed of his remaining eight lives. The module was over and in the post-game cool down, I was informed that from now on the Time Lord character would be as mortal as the other characters for the rest of his years as a character.

That's when the argument really got heated, as I was no longer able to contain my anger over the situation. Standing and in a loud harsh tone, I dropped the bomb and told everyone at the table that I figured that something was wrong. I directly confronted the GM about an unfair game that he, and the other player, had concocted that was directly aimed at harming my character. I shouted the fact that in-game, the Time Lord character had replaced himself with a clone and that he was not only unharmed, but also completely safe from the plot at hand. And then in a rage, I let fly that I had found his GM notebook, and read it in detail about what was supposed to happen in the adventure and how it detailed the "character assassination" the module was intended to have. I bitched out the GM and some of the others at the table for being involved in an unfair game that deliberately targeted a character. The diatribe was so bad, that our friend who had run the adventure module, got up from the table and walked out—to leave for the Army the next day. He and I did not talk for almost a year and a half after the event, and we never even exchanged mail though we were both servicemen.

Even though I was on the offensive end of the exchange, it was the most awkward gaming moment I have ever been a part of. It was uncomfortable all around, and I am sure worse for the others. I never wanted to pull my "aces" out of my sleeve. Though I had suspected there was a plot at hand, I really hoped when I went to the notebook I would find out that I had been paranoid and wrong and had misjudged the situation and my gaming friends. Even though I was yelling, the moment killed me because the gaming group itself was falling apart.

Our whole RPG group barely got together to game again for a full year. Only an odd module here or there brought us together, and even then not as a full group. The campaign itself continued full speed, minus those friends, as I gamed with others from college. It took a few years before the whole group of players put the incident behind us. It was actually the GM who stormed off and left for the Army who worked hard on a reunion event for us years later, that finally brought the group back together properly. There had been games in the intervening years, but the healing process took a while before we all could once again sit at a table and game together.

This awkward gaming moment became one of the most important moments in my personal development. I learned from that awkward moment, and years afterward learned from that GM—who made the conscious effort to ask for forgiveness (as I offered my own return apology). Perhaps that is the point of an RPG: one should learn from one's own mistakes and awkward experiences. I had finally learned—that's how you really win a game.



LET THE ARGUING BEGIN...



MY MOST AWKWARD RPG MOMENT THREE

By Stan Miller II

Chemistry is key in any relationship, whether it's romantic, professional or in a group of role-playing gamers. Sometimes these relationships take time to develop. And sometimes there is an experience so overwhelmingly grotesque that those possible friendships are never given chance to flourish.

Such was the situation about 10 years ago when I was searching for a gaming group interested in Steve Jackson's Generic Universal RolePlaying system. I sought out players through local gaming stores -- remember, this was back when people posted signs instead of listings on Craigslist. It was risky because unknown commodities can be disastrous. But sometimes the possible rewards merit the risks.

One opportunity seemed reasonable enough. A group of local GURPS players looked to swell their ranks. They claimed to be experienced. They said they were mature. Storytelling, problem solving, action and adventure were all within reach, they said. This group promised a lot, and as the date approach I was eager and ready to roll the dice.

I spoke with only one of the players before meeting the group on game day. Although I cannot remember his name -- nor any of his friends -- I recall that he was reasonably intelligent, down to earth and casual. We talked about our gaming pet peeves, what makes for a fun game, and I was pretty confident that if his group shared his opinions, good times were ahead.

The big day arrived, and things got off to an awkward start. Contrary to promises, the venue did not live up to its billing. A ratty card table and unforgiving metal folding chairs were crunched into the back of a ramshackle storefront masquerading as a gaming store. The room stank of stale cigarette smoke. It was dim. It was dank. I paused after walking through the door. But instead of leaving, I pulled up a chair and braced myself for what awaited.

The GM quickly revealed himself to be a toad: unbathed, uncouth and barely comprehensible. His followers were a motley mix of greasy hair, body odor and bad breath emanating way too close to me. In game, things happened and then they didn't. Time spun forward and then rewound.

The campaign was incoherent, the characters plastic, and the world was malformed. We were supposed to be a mercenary team infiltrating a secret installation in the Soviet Union. But we were actually a collection of overpowered 500-point characters steamrolling through uninteresting, soulless NPC bad-guy grunts.

The scene deteriorated when the only female player at the table started flirting -- first in game and then out -- with others around the table in full view of her very jealous boyfriend. Then I looked on in horror as she engaged in a painfully detailed GURPS three-way sex scene. It was not hot. Soon an argument between her two "partners" ensued over who got to do what first, with neither wanting to deal with "sloppy seconds." The female player suggested several practical alternatives to this impasse, and the GM chimed in color commentary that sent her real-life boyfriend into a tantrum.

What consenting adults do in privacy is their business, but I did not sign on for this. And although I'm no prude, the rank and messy details of this misguided ménage à trois were over the top and out of place. Too shocked to think clearly and react rationally, I watched the clock desperate for time to pass or my character to get killed.

This gaming nightmare culminated in one of the few moments the GM tried to describe something. The statement, which came out of nowhere, was uttered in one perfectly shocking, confusing, dumbfounding statement: "OK, you managed to nigger it together."

Wait. What? What did you say? What does that even mean? I had to look it up afterward, as defined by UrbanDictionary.com, where I often visit when confronted by unfamiliar slang. The closest equivalent I could find



is the term “nigger rigged,” which the site defines as “a word that came about whenever an African American was lazy and decided, “hey, instead of constructing a way to actually fix something, I’d just rather poorly rig it together with whatever materials I can scrape up.”

Brilliant.

It was the straw that crushed this camel’s back. As the outsider, and as a person of color, I decided that if these people wanted to toss around racially offensive terms, that’s their prerogative. But not with me at the table. So I calmly announced that I was leaving. To this day, I am pretty confident this group, especially the GM, did not realize that their behavior was offensive. In hindsight, I could have handled the situation much better. I could have tried to explain, enlighten and build cultural bridges. I might have tried to have a rational conversation after the fact. Instead, I just didn’t return the phone call when I was invited to the following week’s game.

I learned a lot from that fiasco, both about people and about myself. I had never encountered anything quite like it. And for that, I thank that crazy crew of weirdoes for giving me my most awkward gaming moment ever. 

MY MOST AWKWARD RPG MOMENT FOUR

By Chris Poff



The very first RPG that I game-mastered in college was the very well written *Star Trek* game put out by Last Unicorn games. Sadly, the game group was small, in that there was only one player, but he controlled two characters. The overall theme of the game had overtones of conspiracy and espionage.

One mission had the two characters infiltrating a secret Romulan research outpost in the Neutral Zone with the aid of an Orion informant. My friend played the ship's executive officer (third in command) and the head of security. Meanwhile, the Romulans were researching an ancient technology that would allow them to transport an invasion fleet en masse into Federation sectors.

At one point about half way through the mission, the security character botched an energy weapons roll. I decided that he had accidentally set his phaser to overload, meaning it would ramp up and explode shortly. I decided to have a roll made for the character to discard the weapon. Well... that roll botched as well.

Having painted myself into a corner and being a somewhat inexperienced GM, I found myself forced to stand by what I had laid out and... well, needless to say the security character was not beaming back to the ship. It dampened the mood of the game and thereafter I was extremely remorseful for the way I had played things out. Nobody wants to lose a character to a couple of bad die rolls in a mere moment.

In order to compensate and offer a sort of reverse Pyrrhic victory, the resulting explosion destroyed the base's power supply and the rest of the Romulans on board were caught flat footed and easily dealt with. But it still influenced my GM style for years to come and I still have problems with subjecting characters to life-threatening circumstances – I'm very leery of causing player character deaths in games that I run.

It's important to strike a balance when you are GM. Players crave genuine risk, since it makes the reward genuine as well. A game that lacks the urgency of bad consequence loses its reality and immersion, and players will cease to take it seriously. A character death can be a dramatic twist in the story and can give the remaining characters new motivations and depth of character development. On the other hand, as a GM, you have a responsibility to protect characters from arbitrary death in your story. Players should not find themselves fearing that one or two bad die rolls will deprive them of their character, unless the risk of the situation is made very clear in advance. Character death can (and should, arguably) happen, but should not be carried out in ways that trivialize the character and make the player bitter. 

TOP TEN GAME MASTER MISTAKES

There are many mistakes that a Game Master can make at the gaming table that will affect the players enjoyment of the game. But some are worse than others. Here is our top ten list...

10. STARTING THE GAME BEFORE THE PLAYERS HAVE SETTLED - Very often GMs that are eager to game try to start an adventure before the players have really settled in. This is almost always a sure recipe for game disaster. Gaming is a social activity and if the GM does not give the players a chance to catch up with one another they will simply do so during the game.

9. POOR TIME MANAGEMENT - Causing one's game to run too long or get bogged down in inconsequential investigations is a major GM problem. Keeping an eye on the clock is critical for a good game and gaming environment.

8. OVERLY COMPLEX MODULES - Often Game Masters try to create a challenging adventure that taxes the players. But sometimes overzealous GMs create puzzles or situations that are so full of twists and turns that the players cannot solve the situation at hand. Some GMs will not give players rolls to solve the issues as well. Poor leadership.

7. IGNORING PLAYER CONTRIBUTIONS - Players and their character's actions help tell part of the story of the game. Sometimes no matter what the players do, the Game Master ignores their direction and carries on with their version of how the story should play out. This will almost always result in unhappy players and a story that no one but the GM cares about. Good GMs ensure that the player's contributions help mold the adventure's plot and story.

6. ASKING FOR TOO MANY (OR TOO FEW) DIE ROLLS - Some GMs are obsessed with having players roll for every single action they make. There is a balance to this in a game. Simple actions should not require dice rolls, and real-time interactions (such as basic truthful negotiations) should be played without going to the dice. Of course, some GMs allow the players to walk through a game without turning to the dice as the great equalizer of chance.

5. UNINTERESTING NPCS - Some Game Masters do not work hard enough in creating interesting and original non-player characters. Cardboard or stereotypical NPCs will quickly bore players. And if the players are bored or do not care the people they are meant to help or argue with, the drama of a role-playing game will be lost.

4. FAILING TO ADEQUATELY EXPLAIN A SETTING OR CIRCUMSTANCE - GMs are responsible for the details of the game's setting and environment. A poor explanation that leaves out even the smallest detail can set the game off target. Forgetting to mention that a spaceship's door is an airlock can result in a completely different course of action for the players. GMs need to concentrate on the details.

3. LACK OF HINTS AND DIRECTION - Some GMs give the players a setting and let them go. Without a few hints or intuition rolls, the plays may simply get stuck. Some stubborn GMs expect the players to be mind readers. Don't be that GM.

2. HIDDEN CRITICAL ROLLS - Perhaps the single thing that causes players to lose respect for Game Masters is when the GM makes hidden critical rolls that affect the player's character. Life or death outcomes need to be in the open. Failing to do so may lose the GM their gaming party.

And lastly...

1. POOR PLOTS - Unless your adventure module is interesting and engaging, there's no reason for anyone to be playing the game. GMs have to take the time to create main plots, and subplots for their adventures. Players quickly recognize when a GM is unprepared. And if the GM does not work hard to create a fun game, the players will not work hard to solve the adventure. This can cause everyone to lose.



RETRO GAME REVIEW: DOCTOR WHO RPG "THE FIVE DOCTORS" MINIATURES



★★★★½ of ★★★★★

METAL MINIATURES (1985)

Released by FASA (produced by RAFM)

ORIGINAL PRICE \$8.00 / COLLECTABLE PRICE \$50 (£25)

When the first *Doctor Who* Role-Playing Game hit the market in 1985, the company producing the game, FASA, was keen to support it with a line of miniatures for players to use when playing the game. The mid-1980s was a time when metal minis for games were quite popular and a set of Doctors would be a great addition to the line.

There is an interesting story that goes with the miniatures that were produced for the game. In the early, 1980s various companies were vying for the BBC's license to produce a *Doctor Who*

RPG. The front runners to make such a game were the UK's own Games Workshop (which had already produced a *Doctor Who* board game in 1980— reviewed in issue #4) and the newer RPG company in Chicago, USA named FASA. Games Workshop had already worked hard on creating a *Doctor Who* RPG, and their associated miniatures division, Citadel Miniatures, was already working on metal figures that could be released to support the game. But in the end, FASA won the license (most likely on the strength of the *Star Trek* RPG license that they held, which had a strong range of material that was making Paramount Pictures good money). While, Citadel did release the miniatures in the UK (in various blister packs) on a stand alone miniature license, FASA contracted for the figures so that they could be released in the USA. So, oddly, the figures for the FASA *Doctor Who* RPG were sculpted and designed by the company that lost the license to FASA. In turn, the pedigree of the figures is that they were designed and sculpted by Citadel Miniatures, a division of Games Workshop (of Eastwoods, Notts, England) and the figures were manufactured by RAFM (in Canada) and sold as a FASA product in the USA!

The miniatures were cast in lead, not "white metal" (aka pewter) as reported in *Howe's Transdimensional Toybox*. The set came in a small box that looked like a TARDIS (rather good marketing for the time). Other miniature sets came with 3 figures each, so inside the box there was an "X" shaped cardstock divider that split the box



THE AMERICAN "THE FIVE DOCTORS" SET (Note the bases are part of the figure)



THE FASA "THE FIVE DOCTORS"
SET WAS PRODUCT #9501.

corner to corner. In this case, the Fourth Doctor usually faced the front in a small plastic window, with two Doctors each on the side windows. The set itself cost \$8, which was quite expensive in 1985. Most lead miniatures at the time cost only \$0.75 each, so this set cost almost double and one had to buy the whole set to get any of the Doctor figures. The other FASA *Doctor Who* figure sets each cost only \$4.50 for 3 miniatures (except the Daleks set that cost \$6), which was still rather expensive. But were they worth it?

The figures themselves are excellent sculpts and capture each of the Doctors accurately in 25mm scale. The Second Doctor holds his recorder and the Third the sonic screwdriver. All of the figures are extremely solid representations of the actors that played the role, and the detail of the miniatures compliments the facial work well and gives miniature painters an excellent start towards a great gaming figure.

The figures are often considered superior to metal figures that were later made for other games and licenses. Players often search meticulously to find the "Five Doctors" set as they were of course, the first of all the sets to be sold out of. Few have been appearing on E-bay or other places on-line, and now that it has been over 25 years since these sets were made, finding them has become very difficult.

As we mentioned earlier, the figures were released in the UK by Citadel and those figures were sold in three fig blister packs. The first set contained the first three Doctors (set #DW1). The second set contained the Fourth and Fifth Doctors and the Master (set #DW2). [Note: The Master figure was in another of FASA's miniature sets] The UK minis came with a metal spur at the bottom, which would be slotted into a hexagonal base that was perfect for hex pattern play mats. The hexagonal bases also helped the figures stand better than the US versions which were fitted with attached metal oval bases.

Not every *Doctor Who* RPG needs to have miniatures. Too often game companies work too hard to give players miniatures with which to game. The problem with a franchise like *Doctor Who* is that there are so many miniatures that can be made that collectors are overwhelmed and most RPG gamers rarely use miniatures anyway. Companies waste time with the miniatures that few buy at all. Players would rather see more written material—a better use of a company's time and effort. But once in a while a single set hits the spot, and with FASA, it was "The Five Doctors" set... thanks Games Workshop!

4 ½ out of 5 TARDISes.



THE UK VERSION OF THE THREE DOCTORS (Note the hex bases) [SET #DW1]



THE UK PERTWEE UP-CLOSE
(Note "The Doctor" written on spur
used to mount figure on its base)

GAME MASTERING TIPS: CAMPAIGNS WITH MULTIPLE GMS

Role-playing games, like television shows, are a collaborative medium, in which many people work together to create the final product. In the case of RPGs the final product is an exciting game at the table with a great story and awesome character interaction which the GM and players created together. In TV shows, the result is an entertaining and engaging program, created by the actors, the director, the producers, and the various crew members that worked on the show. In the case of a RPG campaign, or a TV series, there can be another factor involved in creating an engaging and fun series — that of different people creating the stories. In a TV series, this means different writers, for a RPG campaign this would mean different Game Masters.

ITEMS TO CONSIDER

The following are useful rules of thumb to consider when allowing a campaign to have more than one Game Master:

- Ensure you **have a Campaign Master (CM) to oversee the whole campaign.** Even if multiple players step up to run adventures as a GM, the Campaign Master still has the final say in regards to the overall continuity of your world.
- **The Campaign Master has the authority to rule on rules disagreements** and adjust the final results of adventures. If players have arguments about an in-game situation, or an unfair ruling that happened in an adventure, they have a person to appeal to. This should be used very rarely, as good GMs usually do not encounter many player arguments.
- **Put reasonable limits on the other Game Masters** in terms of what they are allowed affect in the campaign. In the DDWRPG campaign for instance, only the Campaign Master can run adventures that include the Time Lords. Generally, GMs are asked to create original adventures that do not affect *Doctor Who* continuity.
- **Ensure that the other Game Masters know all of the house rules** that the campaign follows. If there are specific rules that are modified from the game's printed rule book make sure that all GMs are familiar with them.
- **All GMs should sit at the same place at the head of the table** as a non-verbal clue to players of who is in charge and currently leading the game.

(continued next page)

Traditionally most RPG campaigns have a single Game Master who runs the game and its story arc. The GM is most often the host, and the story arc itself is usually the story of one group's quest or set adventures. This is the model on which the earliest of RPG campaigns were first founded (Gary Gygax's 'World of Greyhawk Campaign' and Dave Arneson's 'Blackmoor' Campaign). But over the years more campaigns have let multiple GMs into the driver's seat, just like in a TV series.

As a TV show, from the beginning, *Doctor Who* has relied on multiple writers to help create the world of the Doctor and put forward the stories that we see on screen. But *Doctor Who* was not originally written in the style of a overarching storyline. It simply followed the crew through its weekly adventures, and not until Season 16 and the 'Key to Time' arc did the plot points from one story directly affect the next. Only with the reintroduction of the series in the Russell T Davies era was there a showrunner who would regularly write stories and ensure that there was a season arc each year. This has expanded further in the Steven Moffett era as the story arc that we find the 11th Doctor engaged in spanning multiple seasons. So in a way, only in modern times has *Doctor Who* moved towards the idea of a single person shaping the Whoniverse. But even with Davies or Moffett at the helm, the series stays fresh with new writers creating new ideas and takes on the Doctor's adventures. The same can (and in our opinion, should) be true for a *Doctor Who* role-



SOME GAME CAMPAIGNS HAVE MULTIPLE GAME MASTERS

(continued from previous page)

- **Games that are run with multiple Game Masters should also be welcomed.** Sometimes two heads are better than one, both for coming up with a module idea, and for running the adventure. Do not be afraid to try some new game dynamics in this way. Some co-GMed adventures have been the best we have ever seen.
- Campaign Masters should do their best to **encourage other players to try Game Mastering.** This will give the group a larger range of the types of modules and experiences they have and also allow the other players to see how difficult and complex the job of GMing can be. It will allow all at the table to get an understanding of the GM-Player dynamic that is part of collective storytelling.
- **Games with new GMs can be a part of the campaign or done as a one-shot.** Either approach is fine. Decide what works for your group. Not every game needs to be a part of the group's ongoing campaign.
- **GMs should be sure to also respect the Campaign Master's decisions too.**

low the set expectations of the game's campaign and the group of players — from following rules to accepting the tropes and trappings that that general campaign follows.

As the leaders of the whole game, Campaign Master oversees the whole universe. A CM can overturn the events in a game, or declare certain events or ruling as having not happened or changed. Too much of this sort of overruling is also not welcomed in a campaign either. The Campaign Master must be mature enough to accept a different story or approach to the game when another GM puts forward a story, and ensure that the rulings and ideas are fairly presented. Sometimes conflicts do arise, but a good CM will be tactful and minimize any problems.

While conflicts between GMs and CMs can arise, those GMs who create their own original adventure modules that do not rely on the series or other GM's setups usually have no problems in such a campaign setting. The rule of thumb here is that if you invent your own ideas instead of borrowing or affecting other's ideas, you will most likely avoid any game arguments.

Though we have talked about the possibilities of arguments as others GM, this is really only a consideration that most should know about and be prepared for. In our experience few GMs rarely negatively affect the game. The payoff for welcoming other GMs to the game greatly outweighs any conflicts that might arise out of different viewpoints on rules, or how the game's universe is to develop.

As we said earlier, different GMs have different strengths and weaknesses. Usually though, the players remember the strengths. We have a GM in our campaign who creates vivid and interesting NPCs who talk with interesting accents and have fleshed out personalities. Another GM is particularly good at creating the settings of the world they set their adventures on and have meticulously figured out the monetary and education systems there as well as many other details. One GM we have has created an unforgettable villain who has come to haunt our player party (in a way that ensures we cannot wait to confront the villain again to get the best of her). And yet another is excellent at creating original monsters and races of villains who the party encounters. He doesn't need Daleks or Cybermen as villains because he has created his own baddies with their own set of motivations.

If you have already got your game established, you may want to give others a chance to take the role of GM. If the experiment does not work, you can always declare that game a one-shot and return to the way the campaign was previously run. If other players have expressed an interest in game mastering, allowing them to give it a try. It may invigorate the campaign and also give all the players a chance to see a new side to how stories can be told.

As we said earlier, role-playing is a collective experience. The GM and the players create the world that they all enjoy together. Switching Game Masters once in a while allows new and creative stories and viewpoints to take the lead in the game. It may help make the campaign more interesting and dynamic and usually results in the game becoming the epic that most gamers are looking for. And to be a part of such an epic campaign is the holy grail of gaming.



GAMER POLL: FIRST RPG YOU EVER PLAYED

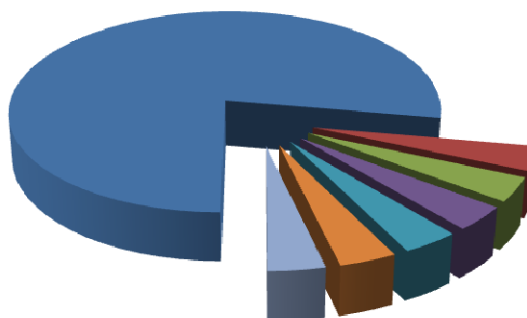
We put the question to our readers “What was the first role-playing game you ever played?” and we were not overly surprised by our answer. *Dungeons & Dragons* won the category with a genre busting nearly 78% of the whole vote. This should demonstrate how much traction the game has and how great the game dominates the whole RPG market. In this case we did group together the various versions of *D&D* that were pointed out, as some respondents were quick to mention “2nd Edition AD&D”, “v3.5”, “1st Ed.”, “4th Ed”, “3.0” and even variants like “Pathfinder”. When it all comes down to it though, they are simply minor rules variants of the original role-playing game and the game that set the tone for all RPGs the follow it.

We were rather happy that at least one respondent first experienced role-playing in the *Doctor Who* universe first. Hopefully with the introduction of the new Cubicle 7 game we’ll see more of that in future polls. Other classic games such as *GURPS*, *Paranoia*, *Top Secret*, and *Traveller* were also the gateway for some of our respondents. Not surprising as those are all very strong systems. The only oddball we saw was *Deathmaze* which we really were not familiar with.

Though tabletop RPGs are still popular at high schools and colleges, it seems that the introduction to the genre still comes from one significant primary source that really has not changed in the past 40 years: *Dungeons & Dragons*.

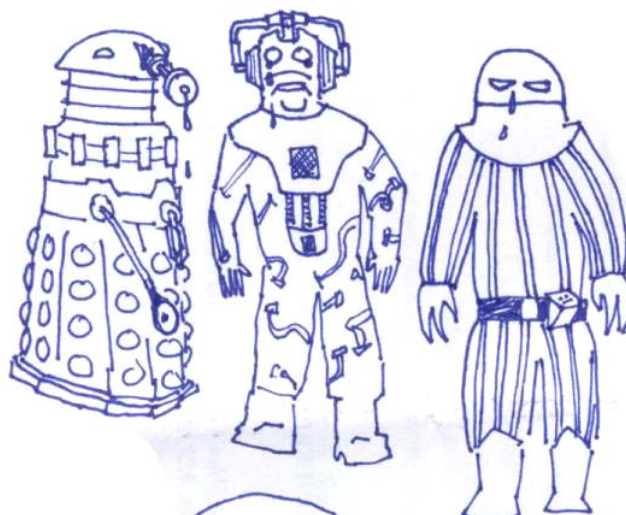


First RPG You Ever Played



Dungeons & Dragons	= 77.7%
Deathmaze	= 3.7%
Doctor Who (FASA)	= 3.7%
GURPS	= 3.7%
Paranoia	= 3.7%
Top Secret	= 3.7%
Traveller	= 3.7%

Sample size: 27 respondents



R.I.P.
BRIGADIER
LETHBRIDGE-
STEWART



THEY'RE CRYING
BECAUSE NONE OF
THEM EVER
GOT HIM!

DDW DW RPG

DIARY OF THE DOCTOR WHO ROLE-PLAYING GAMES



NEXT ISSUE:

MORE ADVENTURE MODULES - JRR TOLKIEN ARCHIVE VISIT EVENT
SNOWCON EVENT REPORT - DOCTOR WHO GAMING APPS

and More....

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